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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. IX.

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No. 1.

CAROLAN, THE LAST OF THE BARDS.

THE four qualifications of a bard in ancient Erin were "Purity of hand, bright without wounding—Purity of mouth, without poisonous satire—Purity of learning, without reproach—Purity, as a husband in wedlock." He had to pass through seven years of study, committing to memory an incredible number of earlier compositions, and giving the closest attention to the laws of verse, before he was allowed to become a poet upon his own account. No doubt in early times the character and position of the bard was a noble one; and although an important section of the bards, as the poetry of the Irish Ossian goes to prove, supported the Druids in their opposition to St. Patrick, some of their leaders were the first to embrace Christianity, and two of them were members of a council convened by the Saint to remodel the Irish Pagan Code of Law upon purer principles. Still, it would appear that just in the same way as Greek and Latin lost their literary force with the spread of Christianity and fell into the hands of scholars rather than poets, so the Irish language lost caste as a medium for literary expression, in the consideration of the schoolmen, and was relegated to those of the bards who still struggled against the new faith.

As time wore on, the bards yielded to the scholar and historian the epic poetry of their country, contenting themselves more and more with such lyrical compositions as odes and elegies, in honor of the native chieftains still struggling against the English supremacy, which they, in many instances, both composed and played. The poet, Edmund Spenser, in his "View on the state of Ireland," makes Eudoxus say to Irenæus, "But tell me, I pray you, have they (the bards) any art in their compositions, or be they anything witty or well-savored, as poems should be?" To which Irenæus replies, "Yea, truly, I have caused divers of them to be translated unto me, that I might understand them, and surely they savored of sweet wit and good invention, but skilled not of the goodly ornaments of poetry; yet were they sprinkled with some pretty flowers of their natural device, which gave good grace and comeliness unto them." During the Penal Era severe restrictions and penalties were imposed upon the bards, who were gradually descending in the social scale, although they still maintained an honorable position.

About this time the bard had merged into the minstrel or harper, and during the seventeenth and eighteenth centuries, the Irish nobility and gentry supported their native music and song so liberally that many of them employed harpers of their own. These minstrels were, however, not mere musicians; some of them, notably the subject of this sketch, composed the words and music of their songs, and then sang them to the accompaniment of their harps.

Carolan was certainly the most remarkable of the Irish minstrels. Born in the year 1670, he early lost his sight through small-pox, but solaced himself for this deprivation by the study of music, in which he made astonishing progress. The *Irish Monthly Review* gives this instance of his wonderful musical memory and his extraordinary power of musical improvisation:—"At the house of an Irish nobleman, where Geniniani was present, Carolan challenged that eminent composer to a trial of skill. The musician played over on his violin the Fifth Concerto of Vivaldi; it was instantly repeated by Carolan on his harp, although he had never heard it before. The surprise of the company was increased when Carolan asserted that he would compose a Concerto himself, and he did then and there invent a piece that has since gone by his name. He composed upon the buttons of his coat, the buttons serving for the purpose of the lines,

the intervals between them for the spaces." Another story about Carolan is adduced in amusing proof of his amazing musical memory. He was about to perform one evening at a patron's house in competition with another minstrel, whom he had overheard a little previously practicing what was evidently intended to be his show piece on the occasion. When the trial came off, Carolan, as the more distinguished harper, was called upon to play first, and, to the mingled rage and astonishment of his rival, played, as his own, the very piece which he was about to perform, but with a feeling and finish he could never have approached. Carolan had received his education and professional outfit in the family of MacDermot Roe, of Alderford House, in the county of Roscommon, and here he was always welcome.

But Carolan was a sad vagabond, with a restless love of excitement and an unfortunate turn for dissipation, at that time too common amongst the Irish harpers. His taste for drink, which in the end completely mastered him, was probably encouraged by his close intimacy with MacDermot's butler, an intimacy which, as will be afterwards seen, he kept up to the very hour of his death. Carolan was no mean poet, although his verse is occasionally tainted by coarseness. The following is a favorable specimen of his powers, the original Celtic being to the full as poetical as the subjoined spirited translation by Sir Samuel Ferguson:—

Whoever the youth, who by heaven's decree,
Has his happy right hand 'neath that bright head of thine
'Tis certain that he
From all sorrow is free
Till the day of his death, if a life so divine
Should not raise him in bliss above mortal degree
Mild Mabel-ni-Kelley, bright Coolun of curls,
All stately and pure as the swan on the lake
Her mouth of white teeth is a palace of pearls,
And the youth of the land are lovesick for her sake.
No strain of the sweetest e'er heard in the land
That she knows not to sing, in a voice so enchanting,
That the cranes on the strand
Fall asleep where they stand.
O, for her blooms the rose, and the lily ne'er wanting
To shed its mild radiance o'er bosom or hand!
The dewy, blue blossom that hangs on the spray,
More blue than her eye human eye never saw
Deceit never lurked in this beautiful ray,
Dear lady, I drink to you, *slánle go bragh!*

All Carolan's songs, with one exception, were written in Irish, and are not therefore generally accessible. He did not, however, adhere entirely to the Irish style of composition, and his musical pieces show a considerable Italian and German influence: yet, as Mr. Bunting writes, "he felt the full excellence of the ancient music of his country." Carolan was deeply but hopelessly attached to a lady named Bridget Cruise, to whom he dedicated fifteen pieces, and some of my readers will probably recollect Lover's pathetic poem, occasioned by the blind old harper recognizing his early love by the touch of her hand, as he assisted her out of a ferry-boat. Carolan, although quite blind, as we have noticed, was possessed of extraordinary animal spirits and love of fun and frolic of every description. As a proof of his versatility it is only to be said that he was the author of the air of "The Last Rose of Summer" on the one hand, and of "Bumper Squire Jones" on the other. He was a most prolific composer; one harper at the beginning of this century was alone acquainted with about a hundred of his tunes, and many were at that time believed to have been lost.

Wherever he traveled he met with a warm welcome and poured forth odes and songs with an ease as astonishing as that possessed by Haydn himself, in acknowledgment of the hospitality with which he was greeted. Sometimes, but very rarely, Carolan received a sour reception; but he was always equal to the occasion. On being denied admittance to one well-stored cellar by the major-domo Dermot O'Flinn, he satirised him as follows:—

What a pity hell's gates are not kept by O'Flinn,
So surly a dog would let nobody in.

The record of his death is a painfully grotesque one. "Immediately before his decease at Alderford House he called for a drink, which was quickly brought to him by the butler, William O'Flinn, his old friend," and having quenched his thirst, he addressed the following quatrain in a clear and distinct voice to his friendly attendant, after which he laid down his head and immediately sank into the slumber of death:—

I have travelled round right through Conn's country,
And I found myriads in it strong and valiant
But, by my baptism, I never found in any part
One who quenched my thirst aright but William O'Flinn.

Carolan left behind him one son and six daughters. The former published in 1747 a collection of his father's music, which, however, is probably a very imperfect one from the causes above assigned.

BOOKS.

MOST great men are lovers of books. Fénelon said: "If all the crowns of the kingdoms of Europe were laid at my feet in exchange for my books, I would spurn them all." Macaulay said of his books: "These are old friends that are never seen with new faces, who are the same in wealth and in poverty, in glory and obscurity. Plato is never sullen; Cervantes is never petulant. Demosthenes never comes unseasonably. Dante never stays too long. No difference of political opinion can ever alienate Cicero." "The late Mark Pattison, Rector of Lincoln," says the *New York Tribune*, "had a human fondness for his books. Nothing annoyed him so much as to hear one of them fall; and dusting them, which he had reduced to a science, seemed to give him real pleasure. In his last illness the sight of any of his favorites depressed him greatly. 'Ah,' he would say, 'I am to leave my books,' and sometimes, 'They have been more to me than my friends.' He would ask for them one after another, till he was literally covered almost to his shoulders as he lay, and the floor around him was strewn with them. He used to say that the sight of books was necessary to him at his work; and once reading how Schiller always kept "rotten apples" in his study because their scent was beneficial to him, he pointed to some shelves above his head, where he kept his oldest and most prized editions, and said, "There are my rotten apples."

It should be the ambition of every young man and woman to have a good library. For youthful readers who are beginning the collection of books a few rules will not be amiss:

1. Set apart a regular weekly or monthly sum for books, and spend that, and only that.
2. Devote a portion of your money to books of reference.
3. Never purchase a worthless book, nor a poor edition.
4. Buy the best. Plutarch said: "We ought to regard books as we do sweetmeats, not wholly to aim at the pleasantest, but chiefly to respect the wholesomest."
5. Where there is a choice, buy small books rather than large ones. "Books that you can carry to the fire and hold readily in the hand are the most useful, after all," was the conclusion of Samuel Johnson.
6. Do not buy too many books of one class.
7. Do not buy sets of an author until you have a fair library and plenty of money.
8. Take and read KUNKEL'S MUSICAL REVIEW.
9. Make a catalogue of your books.
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11. Have a blank-book in which to put all particulars in reference to loans.
12. "Read what you buy, and buy only what you will read."

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THE editor is accustomed to read and correct all the final proofs of the matter that enters into the REVIEW. His absence from St. Louis, for reasons mentioned in another paragraph, at the time when the last proofs of the December issue had to be corrected, is the explanation and must be the excuse for the existence of several typographical blunders in that number. Most of them were trifling, but some of our readers may have wondered what could be the meaning in the song entitled "The Proposal," of the line, "The scarlet sleeper loves the elm." For *sleeper* read *creeper*, and the line will become quite intelligible.

WHEN, in the last issue of the REVIEW, in wishing its readers a Merry Christmas, the editor wrote as follows: "In so large a family as ours there must be some to whom the hand of Providence will deal out sorrow and pain, even in this time of mirth. To these we would express our sympathy and our hope that they may find a balm in Gilead. We trust that even if their Christmas can not be merry, it may be blessed; since 'blessed are they that mourn, for they shall be comforted,'" he little thought that within a few days, and before the Christmas-tide, he would be called to see the earth close over all that was mortal of the best of fathers. He will not intrude with his sorrow upon the notice of friends or strangers, nor make the patient paper recount the many and very real virtues of his dead. He looks beyond—above the tops of the weeping willows and cypresses, sorrowfully but trustingly, for next to that of his loss the feeling that is uppermost in his heart is that expressed by the beautiful lines of Whittier:

"Alas for him who never sees
The stars shine through his cypress trees!
Who hopeless lays his dead away,
Nor looks to see the breaking day
Across the mournful marbles play!
Who has not learned, in hours of faith,
The truth to flesh and sense unknown,
That Life is ever lord of Death,
And Love can never lose its own!"

It is no little comfort, at such a time, to believe, as Adelaide Proctor expresses it, that:

"Love is not a soulless clod;
Living, immortal, it shall rise
Transfigured in the light of God
And giving glory to the skies;
And that which made this earth so sweet,
Shall render heaven's joy complete."

THIS issue is the first of the ninth annual volume of the REVIEW. We believe in doing rather than promising, and are willing to let our past be an earnest of our future. Other journals have congratulated themselves over the fact that their subscription lists had not diminished during the past year, which has been one of general business depression. Our publishers inform us that an examination of the books shows a very handsome increase in our list of subscribers, in spite of the "hard times"—the publishers are therefore content. To the editor, this fact is gratifying, as a practical indorsement of his method of managing the paper, and he will therefore make no changes in its general plan, although he hopes and believes that the added experience of another year will enable him to make a better paper than ever.

VICTOR COUSIN, the French philosopher, assigns to the vagueness of music its peculiar beauty, which, according to him, is largely due to its power of adapting itself to the particular mood of the listener, thus lending wings to his imagination, whithersoever it directs its flight; and he contrasts this vagueness of the impressions made by music with the exactness of the impressions made by painting. Without following Mr. Cousin in the deductions he draws from this contrast or necessarily agreeing with him therein, it seems to us undeniable that the facts are as stated by him. Now, is it not peculiar that music, whose elements (the tones of the different scales, in their relations to each other, rhythm, etc.) are precise, reducible to mathematical formulae, should, in its results, be vague and intangible, while painting, whose elements (shades of color and forms often irregular) are vague and uncertain, should, in its results, be so definite and precise? Yet both are beautiful—wherein does their beauty reside? If beauty resided in mathematical precision, the beauty of music would be best discovered by the analysis of its elements, and Helmholtz would be a greater musician than Beethoven. A colored photograph would also be the highest expression of the art of painting. On the other hand, if beauty could exist without regard to rules or proportion and resided in vagueness alone, the most fanciful would be the most beautiful, and griffins, rocs and sea serpents would be the *beau idéal* of painting and the plastic arts. Music and the other arts have this, and this alone in common, they all, by diverse means, awake in the soul the sense by the beautiful or grand and they are artistic precisely in the proportion in which they do this. The results, in art, are always primary, the means are always secondary, and, from an art standpoint, relatively unimportant. Hence the stupidity of stretching the works of new authors upon the Procrustean bed of consecrated forms. Is it beautiful? not, Is it according to this or that model? is the test question in all art matters.

MUSIC, addressing itself to the intellect and the feelings through the sense of hearing, becomes thus a means of cultivating the nicety of that sense, in a word, a means of physical culture. Passing beyond this point, music, on its scientific side, (acoustics, harmony, form, etc.), presents a boundless field for the exercise of the higher intellectual faculties, in other words, it is a means of intellectual culture. But music, worthy of the name, conveys to the appropriate faculty the idea of the beautiful, which then acts upon the emotions and becomes a means of culture for the emotional nature. Hence, it is easy to perceive that music reaches and affects the whole man

directly, save his moral nature; and even this it often reaches indirectly, either by heightening the effect of words to which it may be wedded or by association, or even by giving the mind intent on evil something else and better to occupy its thoughts. So potent a factor in the education of man should surely not be neglected. And yet, what proportion of our educators pay any attention to these facts, indeed, are aware of their existence?

AT a meeting of the "Cincinnati Musicians' Union," held on the 11th ult., resolutions were adopted looking to the formation of a "National League" of musicians, composed of delegates from different "Protective Associations" of musicians in the United States. Mr. C. M. Currier the well-known conductor of "Currier's Band" was then elected a delegate by the association, "with full power to act, for its proper representation at a meeting of delegates, should such a meeting be determined upon." Mr. Currier has sent us, together with a copy of the resolutions, a polite letter requesting our assistance in furthering the project. To be frank, we must say that our faith in the good that can result from associations, whose main purpose is to regulate prices without regard to the law of supply and demand, is limited. Mr. Currier, however, addresses himself to associations already in existence, in other words, to those who have already answered in the affirmative the question we have hinted at: Is it wise to organize such associations? If we grant that, there can be no doubt of the wisdom of the organization of such a league as is proposed by the Cincinnati Union, that should form a central legislative body which would establish uniform laws and regulations for all organizations of the sort, thus securing harmony of action between them. Musicians interested in this movement should address Mr. C. M. Currier, No. 144 West 5th St., Cincinnati.

HOW much discount do you get on your music," recently asked a young miss of a well-known St. Louis teacher of music from whom she was taking lessons. Somewhat disconcerted by the impertinence of the question, he replied: "One third off, of course!" "Then," continued the young miss, "you had better let me buy your music for you, for I get one-half off!" This is no sketch of fancy, but an actual occurrence, told us by the teacher himself. He neglected to name the dealer who was guilty of such a breach of faith toward the profession, and for that reason alone we do not publish it; but, whoever he may be, he is not alone. The desire to force sales has led not a few to sell music to pupils sometimes at less than the teachers could buy it. Surely, the small percentage which teachers make upon the music they select for their pupils is little enough remuneration for the labor of selecting. To rob them of that little is a piece of meanness that calls for retaliation. Music teachers should not for a moment fear to boycott any dealer or publisher who systematically disregards their rights as established by the usages of the respectable trade everywhere. We shall not hesitate to make ourself their mouth-piece for the ventilation of such grievances, nor to publish the names of the offenders, whenever the offense shall be proven to our satisfaction.

It is always a good time to subscribe for KUNKEL'S MUSICAL REVIEW, but now, at the beginning of a new volume, is the best time of all. We supply back numbers as long as they hold out, but the chances are, from present appearances, that it will not take long to exhaust our spare copies. First come, first served! So, make haste!

HENRY MASON.

IN our November, 1885, issue, we published a picture of the late Lowell Mason, Jr., of the Mason & Hamlin Piano and Organ Co. The impression seems to have gotten abroad, with the announcement of his death, that the deceased was the original Mason of Mason & Hamlin, and that the house had, therefore, lost its founder. While our article was perfectly plain and, therefore, we did not in the least contribute to the mistake in question, we are happy to be able to "do honor to whom honor is due," by presenting to our readers in this issue the picture of Mr. Henry Mason, the original Mason of Mason & Hamlin and now president of the Mason & Hamlin Piano and Organ Co., who is very much alive, as is also the company of which he is the energetic executive. The skill with which the affairs of the firm have been managed and its business pushed, is shown by the fact that from the time of its organization into a corporation, in January, 1868, until January, 1885, the Mason & Hamlin Company has paid to its stockholders an average of 16 per cent. dividend *per annum* for the whole eighteen years, never passing a quarterly dividend and accumulating in addition a reserve fund amounting to \$308,000, which with the capital stock of \$500,000, all paid in, makes the total net assets of the company \$808,000.

SUBJECTS FOR SONGS.

VERY eminent German composer recently said: "I think that composers are becoming too fastidious in the selection of their song subjects. Of course, a good poem sets best; but, after all, the music is the main thing." Naturally enough, this was spoken by a man that did not believe in the Wagnerian theory that music should be the handmaid of poetry; but it certainly represents the musician's side of the opinions concerning the wedding of words and music. Many composers affect to look upon this wedding as if it were a *mésalliance*. The old Greeks had the right idea in this matter, when they held music and poetry to be inseparable, and, in tragedy, comedy, or social song (*Skolion*), simply combined the arts, without a dream of ranking them or judging one apart from the other. To this common sense idea, we owe our highest musical form,—the opera. In Greece, poet and musician were one; and the same combination was found in the Troubadour, Minnesinger, and Meistersinger. After that, the arts began to separate; yet they never became entirely independent of each other. Poetry still depended upon music for an added power and clearness: while, when the former art languished, the music of the vocal forms also became commonplace. For example, immediately after the best epoch of the *Meistersingers*, the noble words of Martin Luther evoked the lofty measures of the German chorale; while on the other hand, in the eighteenth century, the decadence of German poetry brought immediately a deterioration of German song.

Every great poet, from this time forth, led the composer, and gave direction to the style of music of his country. The long poems of Schiller led to the cantata becoming popular in Germany, for few would have the courage of Schubert, and set a poem like "The Diver" as a solo. When Goethe, however, began to give forth short lyrics, it immediately gave an impetus to an interesting style of vocal compositions,—the germ of the *Lied*. The chief demands of the composer upon the poet (in the ordinary song forms) are brevity and suggestion rather than completion. Goethe was the first to fulfil these unspoken demands. In his "Erlking," for example, we find shadows and outlines which require the aid of the composer to make them substance and give them full color.

The first line,

"Who rides so late, through night and wind?"

would not of itself give a very graphic picture; but when Schubert sets it to music, we at once hear the

gusts of winds, and are placed *en rapport* very thoroughly with the scene, and prepared for the weird drama which is to follow.

The culmination of epigrammatic force with lyrical suggestion is found in Heine. We have so often spoken in other articles of this poet and of his works that we need make only a brief reference to his power and influence upon music here.

His poems were not thoroughly before the world when Schubert lived, yet the few that the composer did set are among his very finest works. "Der Atlas," "Das Fischermädchen," "Die Stadt," and "Am Meer" (the latter one of the few of the composer's subjective songs) prove how much Heine evoked from Schubert. It was the influence of Heine's poetry which first turned Schumann to vocal composition, and Franz has found his deepest inspiration in the works of the same poet. Here, then, we have an example of the formation of a school of musical composition caused by the works of a poet. If we were asked the question as to who formed the *Lied*, we should unhesitatingly reply, Schubert, Schumann, Franz,—and Heine. But

of German poetry, simply because the great masters have heretofore used similar poems. Let the American composers steer between Scylla and Charybdis, and on the one hand decline to set any poems which can only become useful in a translated form, and on the other discard the fallacious theory that good music can ever ennoble mediocre poetry; and then we may hope to have a school of song arise in America, not unlike the great creative era which came in the songs of Germany during the first half of this century.—L. C. ELSON.

INDIAN MUSIC.

FOR music, for all warlike and religious ceremonies, for gambling bouts, for dances, for all social gathering and merry-makings, the Indian relies on his voice. Scarcely anything is done without this music, and similar and monotonous as it all appears to be to the uninitiated ear, each particular ceremony and dance has its own invariable music. Many of the songs have words, but by far the greater number are "songs without words," but to which words may be adapted on special occasions. The words constantly vary, the music never. The adaptation of words to a special song is frequently a matter of grave importance. A party of warriors returning from a successful foray, must embalm their exploits in song. They have decided on the music, but the work before them is to fit words to it which will be expressive and most highly eulogistic, not only of the performances of the party, but of each individual who has distinguished himself. Night after night is spent in this grand effort. One man will propose a line; all try the effect by singing it in chorus. If satisfactory, it is adopted; if not, rejected or amended. The song must be, and is, ready by the time they get home; and on the first occasion thereafter is sung to the pride and gratification of all. So also in other songs. One man will adapt a set of words, whose appropriateness to some situation or personal peculiarity will make them popular for a little while, or until another set of words displaces them. Even the nursery songs of the mothers are a mere jumble, no two mothers using the same words, though singing the same song.

Indian songs are very curious; and though on all subjects, what may be termed the mechanism, is the same in all. An isolated thought is expressed in a few words, possibly in one compound word. This, followed by a number of meaningless sounds sufficient to fill out the music to the end of the beat, constitutes the first line or verse. The other lines are constructed in the same manner. Whatever is intended to be said is expressed in four lines, though some of the songs have many lines. The constant use of sounds without meaning to fill up the gaps in the lines, makes it easy for any Indian to be his own poet. It accounts also for the little weight that words give to Indian music, and the slight hold they take on the memory.

All Indians use the nose as a musical instrument, especially in the high notes. The lower notes are guttural, and the "ha yah" being, as it were, beaten out of their bodies by the coming down of the feet in the dance, is more like a grunt than a musical sound. The songs without words contain a great variety of sounds—guttural, nasal and natural—but generally all within one octave, though the sound designated in the music as "e" is habitually pitched far above. The rhythm is, as a whole, very poor. Almost every song keeps within the limits of one octave, without change or effort for harmonious melody. It is very seldom, however, that they bring in notes from different keys, or make other innovations sufficient to make the music discordant or unpleasant to listen to. Bagpipes or reed instruments are best adapted to reproduce the music.—Col. Richard Irving Foute, in "Our Wild Indians."

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HENRY MASON.

there are not Heines enough for the composers even of Germany; and, with the retrogression of German poetry, German *Lieder* are also retrograding. It is the comparative poverty of German poetical literature which led to the remark with which we have begun this article,—a remark the theory of which, if followed out, would degrade both poetry and music. In France, we find very nearly the same influences and the same results. Béranger is the most light-hearted of poets. The French *chanson* is the most playful of schools, and Alfred de Musset and Victor Hugo have not succeeded in grafting a very deep degree of passionate utterance upon it.

America is better situated in this matter than France, Germany, or Italy. Not only have we the heritage of our English speaking ancestors, since Shakespeare, and Lovelace and Herrick afford opportunities in many diverse emotions, while the moderns are innumerable, but our own poets are peculiarly successful in the short forms especially adapted to song treatment. Longfellow is almost entitled to rank with Heine in his terseness. Under these circumstances, it is peculiarly annoying to any thinking American to find our composers turning away from their own rich storehouse of literature and setting weak translations

TITLED PRIMA DONNAS.



SOME successful *prime donne*, not fully satisfied with the acclamations of delighted audiences; not satisfied with being serenaded, covered with flowers and diamonds; not satisfied with being overpaid, called Queens of Song, stars of the first magnitude, or even "*Dive*," have often an irresistible longing to be received into fashionable society and high life, writes Max Marcetzk, in the Christmas issue of *Freund's Music and Drama*, not as hired ornaments, but as peers of duchesses and countesses, and wish to become members of the aristocracy.

In moments of leisure and reflection they find out that they are no more real stars than those painted on any operatic scenery; they feel that the crown they wear is only pasteboard or gilded tin, and sooner or later they awaken to the reality that they are only "*Dive*," or "*Goddesses*" of an Ingersollian type, *id est*: as long as their impressarios find it to their interest to pay for advertising them as such.

The problem for many ambitious *prime donne*, therefore, is how to enter fashionable society, and the solution naturally is "to take a husband of noble birth."

Of course it happened, sometimes, that noble men offered their hearts, hands and titles to operatic singers, as for instance, is proved by the secret marriage of the Count of Peterborough with the English *prima donna*, Miss Anastasia Robinson, at the beginning of the last century. He allowed her to remain on the stage on condition that she should not divulge their marriage; but one evening while attending a public rehearsal, getting jealous of the attentions paid to Anastasia by the tenor, Signor Senesino, he forgot himself, walked on the stage, and gave the gav tenor a most terrible caning, before every body present. Of course, the secret of their marriage leaked out, and she left the stage forever.

Lavinia Fenton, another London *prima donna*, about one hundred and fifty years ago, who created the part of *Polly Peachum* in the "*Beggar's Opera*," became a real duchess, having married, after a very long courtship, Charles, the third duke of Bolton.

Such marriages, however, especially of real love, were of rare occurrence between scions of the aristocracy and opera singers during the last century, but in our time they could be counted by the dozen. Several of these new countesses and baronesses are well known here, and have appeared on the American stage.

Madame Adelina Patti once *Marquise de Caux*, now Madame Nicolini, *alias* Nicolas.

Madame Henrietta Sonntag, *Countess de Rossi*, whose marriage furnished the theme for an opera comique to Auber, called "*L'Ambassadrice*," and whose tragic end in Mexico may yet serve as a text to an *opera seria* to some future American composer.

Madame Marietta Alboni was Countess Pepoli, and happy in her marital relations.

Marietta Piccolomini is *Marchesa de Gaetanis*.

Marietta Gazzaniga was *Marchesa Malespina*.

Madame Anna de La Grange was *Baroness de Stankowitch*, and

Madame Minnie Hauk is *Baroness Wartegg*.

Madame Scalchi is *Baroness Lolli*.

Madame Pauline Lucca is *Baroness von Wallhofen*, the wife of the very gentleman whom, during the greater part of her tour in America, she kept hidden in the houses and hotels which she occupied, at the expense of her manager. When once asked by me, in a very polite way, who that mysterious person was, whose hotel expenses figured in her hotel bills, she answered: "That is part of my luggage. Are you not bound by our contract to pay for the transportation and care of my baggage?"

Another German *prima donna*, Madame Lichtmay, who sang here in German and Italian, was married to a certain Baron Garay, whose regular daily hotel bill included two bottles of Chateau Lafitte, one of Chateau d'Yquem and several of Veuve Cliquot. He actually drank away his poor, hard working wife's earnings. As a matter of course, he attributed to his own merit all the success of his lady, and never spoke otherwise of her than as "we." His usual phrases in conversation were—"we sang splendidly yesterday"—"we can not accept that part in the new opera." "We will be sick to-morrow and unable to sing, therefore do not put 'us' on the programme."

As an instance of the intellectual calibre of some of the husbands of *prime donne*, I will only mention one anecdote of the husband of Madame Angelica Catalani, another baron called Valle-

breque. He was entirely ignorant of music, and one morning at rehearsal at the Italian Opera, in Paris, Madame complained of the piano: "I cannot possibly sing at that piano, I shall crack my voice—the piano is so absurdly high!" "Do not fret, my dear," interposed the husband, soothingly. "It shall be lowered before evening! I shall attend to it myself."

Evening came and the house was crowded, but to the consternation of the cantatrice the pianoforte was as high as ever. She sang, but the strain was excessive and painful, and she went behind the scenes in a very bad humor.

"Really, my dear," said her lord, "I cannot conceive of the piano being too high; I had the carpenter come in with his saw, and made him take six inches off each leg, in my presence."

But the most remarkable marriage of this kind, since the introduction of opera, is that of a poor Boston girl, the daughter of a German tailor, who was lucky enough to catch a real, live king.

Many opera goers now may still remember Miss Eliza Hensler who sang in New York, *Adalgisa* in "*Norma*," with Madame La Grange, *Bertha* in the "*Prophete*," and in Arditi's opera "*La Spia*." Miss Hensler's father kept a small tailor shop in a basement in West Street, Boston, whose sign read: "*Repairing neatly done*." This young girl came once, when I was with an Italian Opera Company in Boston, to the stage, asking to see me. I received her, and listened to her singing. Being satisfied with her voice and her ability, I recommended her to my partner, Mr. Wm. H. Paine, who agreed with me to give her a chance to appear in public. After a season or two in New York she went to Paris, and through a theatrical agent obtained an engagement at the opera in Lisbon.

Dom Fernando, the consort of Queen Maria della Gloria of Portugal, took her there under his protection. Soon after the death of the Queen, he created Eliza a "*Countess of Edla*," and after paying due respect to the Queen's memory, Dom Fernando married the Countess Edla, "*nee* Eliza Hensler."

Her husband being originally a prince of the house of "Coburg," the Boston tailor's daughter thus became sister-in-law to Queen Victoria, and aunt to the Prince of Wales and to the present King of the Belgians, and mother-in-law of the reigning King of Portugal.

When Queen Isabella of Spain was sent into exile, Prince Bismarck tried to put a Hohenzollern on the Spanish throne, and Louis Napoleon III. opposed such pretensions, with an eye of a Bonaparte for that position. At the same time, a strong coalition of Grandees of Spain favored the candidacy of Dom Fernando of Portugal to the throne of Spain, with all the chances in his favor. If the Grandees were satisfied with Dom Fernando, their wives most decidedly declared that they never would appear at Court, should ever the plebeian Boston girl, Eliza, be allowed to do the honors of the Court. A compromise was proposed in secret caucus, to obtain a divorce from the Pope Pius IX., but Dom Fernando sooner than give up Eliza, refused the throne of Spain.

The indirect consequences of this heroic royal attachment were the Franco-German war, the downfall of Napoleon III., the loss of two provinces to France, and the still uncertain future of Spain.

Without the Boston tailor's girl, Eliza, the Bonaparte dynasty might still be reigning in France, and Bismarck might not have become the arbiter of Europe. What remarkable events!

"And all on account of Eliza!"

MUSIC AND MUSICIANS.



MUSIC is a great and beautiful art. I am not musical myself, which has always been a source of great joy to my friends; but, in the course of many years of enforced association with musicians, I have got to know something about the music business.

I did not voluntarily contaminate my young soul with the society of musicians. I have ever cherished a deep distrust of the criminal classes. But fate orders a man's life for him. I can only say, in extenuation of my sin, that I have never known a musician without being sincerely sorry for it sooner or later,—except in the case of one man, who had his trombone in pawn, and couldn't get it out to play to me.

Musicians run in the scale of morality from bass drummers down to violinists. I have known bass drummers to be estimable citizens in good general repute. But the violinist is a man who has sinned beyond redemption. I do not say that the violinist

does not do a great work in this world. I think he does. He inclines other men to lead good and virtuous lives, so that they may not meet him in the hereafter. And there are, of course, exceptions to every rule. If the violinist calls himself a fiddler, and speaks of his instrument as a fiddle, there is hope for him. He may be lured from classical music, and induced to play a plain and recognizable tune, and then there is a chance of reclamation.

The inconsistency of musicians has often been noticed. I have known pianists to deny their artistic kinship to organ-grinders. I have argued with them, and tried to point out to them that the difference between the two styles of operators is but a difference of degree, and not of kind; and that it comes to much the same thing in the end whether pain is inflicted by sheer manual dexterity and the tips of the fingers, or by the interposition of a crank; but you cannot reason with a musician.

There is another peculiarity about musicians which everybody must observe who mingles with them for any length of time; there are no good musicians except the one who is talking to you and a few who are dead. All others, you will find in the course of the conversation, are hopelessly on the wrong track, as far as true art is concerned. Some of them may be well enough in their way, but their way is all wrong. When they are dead, very dead, like Beethoven and Handel and Bach, they are frequently spoken of by other musicians in terms of high praise. I have heard Beethoven warmly commended by a man who played the cornet in a picnic garden on the East River.

Bach is an exceptional case. All musicians like Bach. He is extremely dead, and the general sound sentiment of the people may be relied on to keep him dead. The resurrection and revivification of the late Bach would be warmly opposed by any civilized people. Bach's chief claim to respect among musicians is that he wrote much of his music so that it can be played backward as well as forward. This kind of thing he called a fugue. Fugues are used for emptying concert halls and other places of public resort. They are even more sure and effective than an alarm of fire.

When a musician dies, his friends cast a gloom over the joy that animates the neighborhood by going to the house of the departed, and playing dirges over him. Then they send in their bill to the stricken widow for their services as a band. After that, they pass resolutions testifying to their grief at the loss of their colleague, and their sympathy with his afflicted family. The resolutions, however, are not passed until the bill is paid.

Yes, music is a great and beautiful art, Alpheus, my son; and what there is about it that makes most musicians mean and envious and cross-grained and cranky, I don't know. But so they are, and I suppose so will they go on, and the world will forgive them for music's sake.

There is that long-haired wretch at the piano over across the way. He is as narrow-minded and jealous and wrong headed as the rest of them, and he has been torturing me with symphonies and sonatas all the evening; but I forgive him now, and forget all, for he is playing an old air that brings me back to a summer evening of years ago, when all the stars were out in the heavens except two that shone in the darkness as she walked by my side, where the hollyhocks waved pale and tall and ghostly in the moonlight, when the white bloom of the locust-trees swayed in the breeze above our heads, and when I talked more nonsense in fifteen minutes than a violin could express in a year.—H. C. BUNNER, in *Philadelphia Sunday News*.

THE BAD EFFECTS OF STIMULANTS ON THE VOICE.



IN Dr. Lennox Browne's recent work he gives a very comprehensive statement bearing upon the question often asked: "Is not alcohol necessary as a curative agent in throat diseases?" He states that it is not necessary, and that the amount used in the hospital over which he presides has steadily decreased. The final quotation which we make upon this question ought to be deeply impressed upon the minds of our vocalists, and guide their future judgment in the use of wine, beer or liquor. By the use of stimulants, he says: "I have noticed in addition to recurrent hoarseness, a general uncertainty to intonation, the tendency being generally to sing flat, gradual loss of high notes, diminished resonance, and a want of precision in both verbal and vocal utterances. Dryness of the throat is often complained of and made an excuse to continue the practice of drinking wine, but we would suggest that the taking a hair

of the dog (alcohol) that bites, is a fatal practice in the case of the voice." Drinking beer may be a little slower process of ruining the voice, and wine a little more refined, but both are dangerous, and the more abstemious a vocalist is the better for him in all respects. Clergymen and lawyers need this advice quite as much as vocalists, for both professions require the use of the full capacity of the voice. The glass of wine that restores tired nerves and gives them a little strength and life is a costly remedy, as many a professional man, late in life, can testify. We recall distinctly a Boston clergyman, writes the able critic of the *Buffalo Courier*, who once visited Mme. Seiler and asked her to prescribe for his voice, which had become hoarse and weak. She inquired particularly about his diet, and then replied as follows: "Go home, stop taking beer for lunch, and wine for dinner; you will not look so strong and well, but your voice will be better." Possibly her advice may save some similar sufferer the necessity of a visit to a specialist.

Tobacco influences the voice in many respects as alcohol does, the effect varying according to the ingredient and the mode in which it is used. The subject has not, of course, been as thoroughly investigated as that of alcohol and its results, but there has been sufficient research to justify the above statement. M. Mandl, the former physician of the Paris conservatory, gives his views upon the question as follows: "The local action of tobacco is in the immense majority of cases very harmful to those who make professional use of the voice. In some cases it causes an abundant flow of saliva, while in others none is secreted at all without recourse to its aid. The lips become dry and are the seat of cancerous tumors; painful aphthous patches appear in the mouth and on the tongue, and the gums become spongy. But it is, above all, the back part of the throat which is principally affected. This portion becomes congested, the small glandules develop so as to constitute granulations. In a more advanced state it is seen to be so dry as to have the appearance and harshness of parchment, and in the end is ulcerated. This causes the pharyngitis of the smokers, the vocal emission becomes painful, the quality of the voice is changed. The irritation may extend to the tonsils, the uvula, the larynx and to the bronchial tubes, giving rise to a chronic catarrhal state in these regions. This opinion comes from a man who has had an immense experience, as the Paris conservatory would alone afford a physician hundreds of cases annually. Dr. Ramon de la Sota, of Seville, relates in his work upon this subject the following incident: "My attention," he says, "was first awakened upon this subject in the case of my son. In the spring of 1873 he was thirteen years old, and every part of his throat was so fresh and healthy, and he had such tolerance of every kind of examination that I made use of him as a model to those who attended the course of laryngology that I was then giving. Two years later, during which interval he had taken to smoking, and, unfortunately, to excess, I wished one day to submit him to a laryngoscopic examination. I was astonished at the state of the throat. The mucous membrane of the soft palate was red and slightly swollen, with numerous granulations the size of a pin's head on its surface. The uvula was elongated, and of a brownish color, with two granulations, one at the base and the other about its centre; dilated and tortuous veins coursed from one granulation to the other and extended over the arches; the tonsils were swollen; pellets of thick and dirty mucus adherent to the upper part of the throat, some being half concealed by the curtain of the palate. Looking down, I saw that the epiglottis and the whole larynx, including the vocal ligaments, were red and thickened, while above, the vault of the pharynx, leading to the nasal passages, was in the same unhealthy condition." The picture is distinct enough and the lesson plain enough to have every smoker, who wishes to cultivate his voice, give up the use of tobacco. The throat and vocal organs cannot withstand the poison nicotine, and when it has once begun an action on the vocal organs its progress is rapid. The luxury of indulgence in good wine and tobacco is, we presume, very great, and few people give up enjoyment willingly. Few of our readers possibly will be affected by the testimony we have given, but they cannot be blind to the ultimate result of the use of stimulants.

PATTI lately sang at the reception of the Baroness Burdette Coutts and the piece she performed was a grand aria from Mozart's "Don Juan." After she had finished a lady stepped up to her and said, "I have heard of you as a great singer, but your performance of Mozart was too hasty. In order that you may not think I speak of music as the blind speak of colors, allow me to give you my name—Jenny Lind Goldsmith." Patti made a wry face and then said, "I know you were a great singer; my grandfather used to tell me about you." After this Jenny Lind retired without saying another word.

VIOLIN REPAIRING.

NEW YORK, Nov. 20, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:

It has been my intention for some time to enlighten violinists a little in regard to the repairing of violins and instruments belonging to the violin family. There are many repairers in this country, as also in Europe, who do not make new violins for several reasons. Probably the principal reason is, that they have made some, and have not had the success they anticipated; consequently, they discontinued making them. Another reason is, that some repairers consider the art lost, and state that new violins cannot be made that are equal to the Italian. I can't understand how they can state this positively, when they have no knowledge as regards the principles according to which the Italians constructed their instruments. I will say, for instance, that a violin that possessed a fine tone should, through an accident, happen to be broken so that it were necessary to open the instrument; the tone is, of course, the first thing the owner thinks of. Can it have the same tone after being repaired that it had before the accident? If he goes to the right man with it, he will immediately, when examining the instrument, tell him yes or no. If he simply goes to a repairer, he will probably say, "I will have to take it apart to find out." The first work the repairer does is to take out the bass-bar (a great mistake with violin repairers in general.) A new bar is put in place of the old one after the instrument has been put together and closed. After being finished, the tone is heard. How different it is from what it was before being broken! Previously it responded to the slightest touch, now it is hard and tubby in quality. In answer to the question why the violin does not sound as formerly, the reply is, that it will be the same in a month or two. The owner pays for the repairs, and departs. Now, why was that violin not as good in tone as before the damage? First, because the repairer had no knowledge regarding the construction, or he would have immediately seen that the bass-bar must remain. Second, he probably put too many pieces across the broken parts, checking the vibrations. Third, he probably lined the violin in the centre if badly broken. This is often done to violins that are thin in wood. I do not approve of it, having another way of improving these violins in tone. The glue between the top (or back) and the piece softens in damp weather; the consequence is, that the violin has lost its brilliancy. The fitting of the bass-bar is a great art in itself; because, if it is not fitted as regards thickness, length, height, and spring, to the top the tone is changed entirely. Here the knowledge how a violin has to be constructed to produce the correct quality of tone is absolutely necessary.

Repairers sometimes glue broken parts so that one edge rises above the other on either side. The edges are then made smooth, and in this manner the top is made thinner in that particular place. Outside it is colored; and, if the repairer should not be able to make the same, he puts his color over the entire top, thereby decreasing the violin one-third in value. The old Italians made their instruments very thick in wood, but there probably at that time existed many violin patchers who thought that by thinning them they could improve the tone; but instead of better they make it worse. Another repairer receiving the instrument put in pieces of wood, making it thicker. This is the fault with most Italian and other old violins: they have been abused too much; and those that still possess sufficient wood command enormous prices, and are in the hands of parties who will probably never dispose of them. The purchaser of an old violin can of course not see the inside of it. Whether he receives a patched violin, or not, depends entirely on the honesty of the seller. Generally, too much is paid for old violins, especially if purchased from private parties. Taking into consideration the repairing, lining, changing of bass-bar (thereby giving the top a different tension), and last of all the amount of playing they have endured, I think every violinist will have to admit that a modern violin made of old wood of the correct quality (that has not vibrated for several centuries, not balsam pine), and constructed on the Italian principles, is far superior in tone to an old violin. It can withstand any amount of pressure, responds to the slightest touch, has brilliancy and sweetness combined, and is not subject to the change of weather. This instrument is, therefore, suitable for any purpose. I admire a fine specimen of an Italian violin as much as any violinist, because the Italians discovered the principles of the production of sympathetic tone; but I would rather see the violin in a

glass case than played upon, because it certainly does not possess the power that is necessary. These old violins still possess the sympathetic quality if no force is used; but, if they are forced beyond their power, the quality is gone, and the tone sounds hollow. I have convinced many violinists that a new violin constructed on the old principles is superior, and I hope to convince many more in the future.

AUGUST GEMUNDER.

373 Bowery, New York.

MUSIC IN ST. LOUIS.

Owing to his recent bereavement, the editor has attended no concerts since the date of the last issue of the REVIEW, and the accounts of the concerts of the Musical Union and Choral Society which follow, are made from Mr. Charles Kunkel's notes, have been read by him, and are solely the expression of his views.

The Christmas-tide performance of the "Messiah" by the Choral Society was one of the worst performances the St. Louis public has ever listened to. The choruses, with two short exceptions, were mangled and butchered as if the performers indiscriminately had just been let loose from Bedlam. The soloists were, Mrs. Cunningham, *soprano*; Mrs. Bollman, *alto*; Mr. Dierkes, *tenor*, and Mr. Porteous, *basso*. Mrs. Cunningham certainly sang worse than she ever had before on any similar occasion. She was in very poor voice and sang worse as the oratorio progressed. "I know that my Redeemer liveth" was very badly rendered and had the worst accompaniment from the orchestra it probably ever had anywhere. The work of the orchestra was abominable throughout, and this its most prominent members admitted after the performance, when taken to task about it, throwing the blame upon the conductor by such expressions as these: "Who can play under Otten?" Mr. Otten would doubtless retort similarly upon the musicians. Let them settle it among themselves—the fact remains that together they played something that might pass for music in China, but was not the "Messiah." Mr. Porteous who sang his part excellently last year, had evidently forgotten it and was constantly elaborating the text with false notes. Music of the "Messiah" stamp can only be properly rendered by singers who have a legitimate musical training—a good voice (which Mr. Porteous has) is not enough. Mr. Dierkes, the tenor, was faithful to the text and sang creditably—his voice, however, lacks in the upper register, and his attempts at giving high notes were something painful to see—not to hear, for they were not heard. Mrs. Bollman, the *alto*, was the only one of the soloists whose performance was really meritorious. She sang in good voice and style and with proper feeling, the text as written. The hall was only about two-thirds full, and a couple more such concerts will see the depleted Choral Society singing to empty benches. The laurels it won under Thomas at the opening of the Music Hall are withered and it will have to take no little exercise to shake off the odor of the dog-fennel it gathered at its last performance.

It is a relief to turn from dismal failure to brilliant success, from the wearying efforts of the Choral Society to the more than satisfactory concert of the Musical Union. The programme was one that was selected to please. It was as follows:

- 1.—Overture, "Raymond," Ambroise Thomas, Orchestra.
- 2.—Shadow Dance (Dinorah) Meyerbeer, Miss Emma Thursby.
- 3.—Finale, 1st Act, Lohengrin, Wagner, Orchestra.
- 4.—(a.) Gondolier Song, Schubert. (b.) Excelsior, Goldbeck, Amphion Club.
- 5.—(a.) Es blinkt der Thau, Rubinstein. (b.) Mazourka, Chopin, Miss Emma Thursby.
- 6.—Overture, "William Tell," Rossini, Orchestra.
- 7.—(a.) Danza Mexicana (Chloe), (b.) Sea Song, Macfarren, Amphion Club.
- 8.—Spring, An Idyl, Greig, String Instruments.
- 9.—Indian Bell Song (Lakme), Delibes, Miss Emma Thursby.
- 10.—"Kommt ein Vogel," Musical Humoresque, Ernst Schurz.

It will be noticed that, besides the full orchestra, there were, as special attractions, Miss Emma Thursby and the Amphion Club. As the rule is *place aux dames*, Miss Thursby must be first mentioned. She was in excellent voice and her numbers were well selected for the purpose of showing its peculiar flexibility. If anything, Miss Thursby has improved since she was last heard in St. Louis, her voice having gained in fulness. She was, of course, enthusiastically received and responded to several *encores*, giving Taubert's "Bird Song," the same author's "March Violets," published in the Review three or four years ago, and "The Old Folks at Home." The Amphion, under their new conductor, Mr. Kroeger, did excellently—their best number being the Schubert song and the Mexican dance. Goldbeck's "Excelsior" is a very meritorious composition, but too taxing on the voices, and too long for a part of a number. It suffered by juxtaposition with the Schubert selection. The orchestral numbers were all given in good style. The "William Tell" overture was the least satisfactory to the critics, but it was best received by the audience, who apparently had not noticed a tonal set-to between the flute and oboe which was not in the score. Messrs. Waldauer and Doan have every occasion of being proud of the success achieved at this concert.

At the next concert of the Mendelssohn Quintette Club, Mrs. Peebles will be the soloist and the Hatton Glee Club will assist. The numbers of the Club will be:

- String Quartette, op. 192, No. 3, Raff.
- String Quartette, op. 3, "Scherzetto," Hollander.
- Piano Quintette, Mozart.

This concert will take place on the 19th instant. At the next concert of the Musical Union, Miss Fannie Bloomfield will play Henselt's F minor concerto—one of the greatest written, and Mr. Jacobsohn Bruch's 1st violin concerto.

Dr. REINECKE, of Leipzig, lately celebrated his twenty-fifth anniversary as leader of the orchestra. During this quarter of a century Reinecke conducted 550 subscription concerts and 900 rehearsals, during which 278 of the orchestral and choral works performed were nobilities. He played personally 265 times, giving 152 different pieces, 31 of Beethoven's, 18 of Mozart's, 11 of Schumann's, 10 of Mendelssohn's, 6 of Bach's and 5 of Brahms'. At charitable concerts he played 80 times, not including concerts given in aid of the pension fund of the town orchestra. He has given about 15,000 lessons at the Conservatoire, which, if taken consecutively, amounts to 625 days, or 2 years, exclusive of Sundays. As a composer, he has published 111 numbered works, in addition to 33 unnumbered pieces. He has appeared before the public in Petersburg, Riga, Dantzic, Copenhagen, Warsaw, Hamburg, London, Manchester, Liverpool, Birmingham, Frankfurt on the Main, Cologne, Amsterdam, the Hague, Rotterdam, Basle and Vienna.

TRADE NOTES.

The genial old veteran, C. Kurtzmann, writes us: Our sales the past year, both wholesale and retail, exceed those of the year previous, and our local and holiday trade has been very good, having sold 17 pianos.

The Henry F. Miller & Sons' Piano Company have established a branch house in Philadelphia. They have taken one of the best located and handsomest stores on Chestnut Street, and have put in a very fine stock of instruments.

J. & C. Fisher write us: "The end of the year 1885 shows us an increase of sales over that of 1884 and prospects bright for 1886. We have fully recovered from our fire and are in good shape to do even more than we have been doing. But few dealers have been in but January will bring on many from the West.

JARDINE & SON, of New York, are now building an organ for St. Agnes' church, in Brooklyn, which will be one of the largest organs in this country; it will have 4 manuals, 70 stops, the largest pipe will be 32 feet long and will have all the newest effects, one of the Jardines being now in Europe, looking after novelties.

CHRISTIE & SON have commenced the erection of a new piano-forte factory, which is to be one of the most complete in its arrangement for turning out the very best of work at a moderate price, that it is possible to build, with all modern improvements and conveniences. The factory will be 75 by 100 feet, 7 stories high and will have a capacity for making 75 pianos per week.

THE GROVESTEEN and Fuller Piano Company, as reorganized, with G. W. Carter as manager, has determined to shove its way to the front and make the merits of its instruments known far and wide. Pushing, busy, energetic Carter will, like Caesar, "find a way or make one." *Aut inveniam viam aut faciam!* By the way, Carter is said to be "an excellent Latin scholar." Of that we can not speak with certainty, but what he does not know about piano-making would not make a respectable pamphlet.

THE *New York Times* has a very interesting and highly commendatory article on the firm of Sohmer & Co. Among other significant facts is the increase in the weekly production from 4 to 40 pianos per week, which is even now insufficient to meet increasing demands. The Bijou Grand, the smallest grand piano made, receives special praise. The author also makes this important point: "Exceptional durability, combined with perfection of tone and touch, make the Sohmer piano peculiarly adapted to the use of pupils and teachers in establishments where piano playing is taught."

THE Marsh electric lamp, unlike some others, is perfectly safe and non-explosive. It gives more light with the same amount of oil than any other "electric" lamp and in respect of light bears about the same relation to an ordinary lamp that the sun bears to the moon. Once used, none other can be tolerated. In fact, the Marsh electric solves the problem of cheap gas, by dispensing with gas altogether. While the municipalities wrangle with gas companies, private individuals have the redress of their grievances against gas monopolies by using the Marsh Electric Lamp. The headquarters of the Marsh Electric Lamp and Stove Company are at 810 Pine Street, St. Louis, to which address requests for circulars should be sent.

THE "Bijou" and "Separable" Upright Pianos, Calenberg & Vaupel, New York, sole manufacturers, are fast becoming "staple" articles of demand. They have full iron frames, actions, which it is claimed, will resist climatic changes, an easy and elastic touch, full, powerful and resonant tone, with marked vibrative properties and sustained duration of concert pitch. Richly handsome cases, with swing music desks, and being honestly constructed of seasoned material, they can not fail to last a lifetime. We advise buyers as well as dealers to examine these renowned instruments before they decide their choice—Messrs. Calenberg & Vaupel give them five years guarantee and as it is endorsed by an honorable business career of over a quarter of a century is an earnest of their confidence in the pianos which they manufacture.

THE PAUL E. WIRT FOUNTAIN PEN.—The endless dip, dip, dip, of the old style pens has been a source of constant annoyance to writers of all degrees. You are in the heat of composition, the right expression for the thought that is uppermost in your mind is at hand, the ink in your pen gives out, you reach out for more ink and the word, just the word you wanted, has gone, perhaps forever, perhaps only to be recovered after a long chase. Possibly yours is more mechanical work; you are a book-keeper; then your eye has to dance from the account you are transcribing to the inkstand, and thence again to your ledger, here again loss of time and perhaps confusion. It is no wonder, therefore, that stylographic pens should have, in so short a time, become so popular. To the best of these, however, there are objections. In fact, they are only ink pencils, with which shading is quite out of the question, and, for that reason they have been but little used by those who are particular as to their chirography. A number of inventions have lately been put upon the market, which unite the fountain system with the use of a gold or other pen. Some of these are clumsy and worthless; others, while they possess merits, have drawbacks in their complicated construction. One and one only, of all those we have so far seen, seems to meet all the requirements of the most fastidious penman, while it is at the same time perfectly simple in its construction and suitable for all classes of writers. We refer to the Wirt Fountain Pen. It consists of a hard rubber holder or ink reservoir, a nozzle or pen section, a hard rubber ink conducting shaft, and a gold pen of any desired flexibility. There is no intricate mechanism, there are no air valves requiring strict adjustment, no coil nor spring upon which the efficiency or some devices of the kind depends, no metallic parts to corrode, and absolutely nothing to get out of order. When not in use, a cap is slipped over the pen and it can then be carried in the pocket filled with ink, without leaking, or injury to the pen. With anything like proper care, it will last for a lifetime; is used precisely like any gold or steel pen; can be left for weeks full of ink and is then ready for instant use when opened. These excellent pens range in price from \$2.50 to \$3.50. For full particulars, including an opportunity to try the pen, call on Bally, Sage & Co., Western agents, 324 N. 3d Street, St. Louis, or send to them for an illustrated circular of the pens which they will send post-paid to any address.



OUR MUSIC.

"THE OLD GUITAR".....Kroeger.

This excellent composition for a medium voice appeals to the better class of vocalists, or rather to the better class of singers, as distinguished from mere vocalists. It will well repay conscientious study and practice. Its style is original and characteristic, combining in a remarkable manner what is usually called the classical with the romantic character.

"TOURISTS' MARCH (Duet).....Sisson.

Those who play this excellent march will, of course, imagine that its author is a rival of O'Leary, Weston *et al.* Alas, "all is not gold that glitters" and folks do not always "practice what they preach" and Sisson likes to do his "marching" on the steam cars, though, in default of those, he will take a horse car. We have had this great marcher(?) suggest to us half a dozen times in a walk of about a mile that we ought to take the cars—but we made the *tourist march*. It was probably the recollection of this long (?) tramp, (from 7th Street to Jefferson Avenue, *i. e.*, 24th Street) that served as an inspiration to our author, for here and there the keen observer will catch in the music the echo of the words: "Come, boys, let's take the cars!"—"How much farther is it?"—"I'm very fond of walking, but let's take the cars!" It will be noticed, however, that no car is taken, the march is accomplished and the "tourist" lives to recount to his children the story of his "march to the sea."

"HEATHER BELLS.".....Lange.

This idyllic composition, one of Lange's very best, is here given with revisions that make it better than ever. Doubtless not a few of our readers have the old edition or can obtain it from some friend for comparison with this. We wish they would compare this edition with any and all others and thus get a good idea of what is being done in and for the pieces published under Kunkel's Royal Edition, of which this is one.

"FATINITZA FANTASIA".....Paul.

Lovers of operatic arrangements will find here something to please their taste and likely to be popular.

"POLLY'S FAVORITE MAZURKA".....Sidus.

"Polly wants a cracker?" No, sir, Polly wanted a Mazurka and now she has it, and an elegant little mazurka too, thanks to Herr Sidus. We hardly think Polly could step very gracefully to its tune, but all its little friends will doubtless want to hear it and play it, not only for Polly, but for papa, mamma and all the friends of the family.

The pieces contained in this issue cost, in sheet form:

"THE OLD GUITAR," Kroeger.....\$ 60
 "TOURISTS' MARCH" (Duet), Sisson.....1 00
 "HEATHER BELLS" (Royal Edition), Lange.....40
 "FATINITZA FANTASIA," Paul.....60
 "POLLY'S FAVORITE MAZURKA," Sidus.....35

Total.....\$2 95

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NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

Kunkel's Royal Edition

Of Standard Piano Compositions with revisions, explanatory text, ossia, and careful fingering (foreign fingering) by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Ernest R. Kroeger, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

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Fatinitza.

JEAN PAUL

Allegro. (Lively. M.M. ♩ = 144. Now up, away. (Finale Act I.)

Marziale.

The musical score is written for piano and voice. It consists of six systems of music. The piano part is written in treble and bass staves, and the vocal part is written in a single staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The tempo is marked 'Allegro' and the time signature is 'M.M. ♩ = 144'. The score is for the 'Finale Act I' and is titled 'Fatinitza' by 'JEAN PAUL'. The score is published by 'Kunkel Bros' in 1879.

Dynamic markings: *sf*, *f*, *p*, *cres*, *cen*, *do.*, *mf*, *p*.

Rehearsal marks: *Red.*, ***.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (X) and fingerings (1, 3). The bass staff contains a rhythmic accompaniment with chords and single notes. The system concludes with a double bar line and a fermata over the final note.

Second system of musical notation. The treble staff features a melodic line with a series of sixteenth-note runs and ornaments. The bass staff provides a steady accompaniment. Dynamics include *f* (forte) and *sf* (sforzando). The system ends with a double bar line and a fermata.

Third system of musical notation. The treble staff continues the melodic development with complex ornaments and fingerings. The bass staff accompaniment includes some chromatic movement. Dynamics include *p* (piano). The system concludes with a double bar line and a fermata.

Fourth system of musical notation. The treble staff features a series of sixteenth-note runs and ornaments. The bass staff accompaniment includes some chromatic movement. Dynamics include *f* (forte). The system concludes with a double bar line and a fermata.

Fifth system of musical notation. The treble staff continues the melodic development with complex ornaments and fingerings. The bass staff accompaniment includes some chromatic movement. Dynamics include *f* (forte) and *p* (piano). The system concludes with a double bar line and a fermata.

3 2 1 x 3 2 1 3 1 3 x 2 1 3 2 1 x 3 2 1 4 4 4

p

(Bell Song.) Chime ye Bells. (Act III.)

Andantino. (Slowly.) M M ♩ - 72

f *p*

* Red. * Red. * Red. * Red. *

* Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

p *mf* *f*

* Red. * Red. * Red. * Red. * Red. * Red. *

p *pp*

* Red. *

Tempo di Valse. (Waltz time.) M.M. ♩ . - 80. Ah! see how surprised he is. (Act III.)

First system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, quarter note A4, half note B4, quarter note C5, half note B4, quarter note A4, half note G4. Bass staff begins with a half note G2, quarter note A2, half note B2, quarter note C3, half note B2, quarter note A2, half note G2. Dynamics: *mf* (mezzo-forte) in the first measure, *pp* (pianissimo) in the fifth measure. Fingering: 4, 1, 2 in the bass staff of the fifth measure. Pedal markings: *ped.* under the fifth measure, ** ped.* under the sixth measure.

* small notes ad lib:

Second system of musical notation. Treble staff continues with half notes D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. Bass staff continues with half notes G2, A2, B2, C3, D3, E3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *p* (piano) in the fifth measure, *cres-* (crescendo) in the sixth measure. Fingering: 3, 1, 2 in the bass staff of the fifth measure. Pedal markings: ** ped.* under the first, third, fifth, and seventh measures.

Third system of musical notation. Treble staff continues with half notes C6, B5, A5, G5, F5, E5, D5, C6, B5, A5, G5, F5, E5, D5. Bass staff continues with half notes G2, A2, B2, C3, D3, E3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *f* (forte) in the fifth measure, *p* (piano) in the sixth measure. Fingering: 3, 1, 2 in the bass staff of the fifth measure. Pedal markings: ** ped.* under the first, third, fifth, and seventh measures.

Fourth system of musical notation. Treble staff continues with half notes C6, B5, A5, G5, F5, E5, D5, C6, B5, A5, G5, F5, E5, D5. Bass staff continues with half notes G2, A2, B2, C3, D3, E3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *f* (forte) in the first measure, *p* (piano) in the second measure, *f* (forte) in the third measure, *p* (piano) in the fourth measure, *f* (forte) in the fifth measure, *p* (piano) in the sixth measure. Fingering: 3, 1, 2 in the bass staff of the first measure. Pedal markings: ** ped.* under the first, third, and fifth measures.

Fifth system of musical notation. Treble staff continues with half notes C6, B5, A5, G5, F5, E5, D5, C6, B5, A5, G5, F5, E5, D5. Bass staff continues with half notes G2, A2, B2, C3, D3, E3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *f* (forte) in the fifth measure, *p* (piano) in the sixth measure, *f* (forte) in the seventh measure, *p* (piano) in the eighth measure. Fingering: 3, 1, 2 in the bass staff of the fifth measure. Pedal markings: ** ped.* under the first, third, and fifth measures.

First system of musical notation. The treble staff features a series of chords with fingerings (1, 2, 3, 4) and articulation marks (X, >). The bass staff contains chords with fingerings (1, 2, 3, 4) and articulation marks (X, >). The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The treble staff continues with chords and fingerings (1, 2, 3, 4). The bass staff features a series of chords with fingerings (1, 2, 3, 4) and articulation marks (X, >). The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The treble staff contains a series of chords with fingerings (1, 2, 3, 4) and articulation marks (X, >). The bass staff features a series of chords with fingerings (1, 2, 3, 4) and articulation marks (X, >). The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The treble staff contains a series of chords with fingerings (1, 2, 3, 4) and articulation marks (X, >). The bass staff features a series of chords with fingerings (1, 2, 3, 4) and articulation marks (X, >). The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The treble staff contains a series of chords with fingerings (1, 2, 3, 4) and articulation marks (X, >). The bass staff features a series of chords with fingerings (1, 2, 3, 4) and articulation marks (X, >). The system concludes with a double bar line and a repeat sign.

First system of a piano accompaniment. The treble clef staff features a melodic line with various fingerings (1, 2, 4, 1, 2, 2, 1, 2, 4) and accents. The bass clef staff provides harmonic support with chords and single notes, including fingerings like 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Second system of the piano accompaniment. The treble clef staff continues the melodic line with fingerings 2, 1, 4, 3, 2, 1, 2, 1, 4, 3, 2, 1. The bass clef staff includes a *cres* (crescendo) marking and various chordal textures.

Third system of the piano accompaniment. The treble clef staff has a melodic line with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The bass clef staff includes a *ff* (fortissimo) marking and a *do* vocal cue. The system concludes with a double bar line and a repeat sign.

Allegro. (Lively.) M.M. $\text{♩} = 144$. March forward fearlessly, now thy valor prove. (Finale Act III.)

Fourth system of the piano accompaniment. The treble clef staff features a melodic line with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff includes a *p* (piano) marking and various chordal textures.

Fifth system of the piano accompaniment. The treble clef staff continues the melodic line with fingerings 2, 1, 4, 3, 2, 1, 2, 1, 4, 3, 2, 1. The bass clef staff includes a *f* (forte) marking and a *cres* (crescendo) marking. The system concludes with a double bar line and a repeat sign.

* small notes ad lib:

First system of musical notation, featuring treble and bass staves. The treble staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The bass staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The system concludes with a double bar line.

Second system of musical notation, featuring treble and bass staves. The treble staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The bass staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The system concludes with a double bar line.

Third system of musical notation, featuring treble and bass staves. The treble staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The bass staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The system concludes with a double bar line.

Fourth system of musical notation, featuring treble and bass staves. The treble staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The bass staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The system concludes with a double bar line.

Fifth system of musical notation, featuring treble and bass staves. The treble staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The bass staff includes dynamic markings *f* and *ff*, and fingering numbers 1, 2, 3, 4. The system concludes with a double bar line.

TOURISTS' MARCH.

C. T. Sisson

Secondo.

Allegro ♩ - 138.

Allegro - 138.

ff

mf

Ped.

4 2 1
5 3 2 1
5 2 1 3 2 1 3 2 1 3 2

cres- ren- do *f* *f*

Ped. *Ped.* *Ped.*

Musical score for "The Rose Tree" in 2/4 time. The score is written for a grand piano (G-clef and F-clef). The key signature has one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The score includes a crescendo marking "cres- - - - -do." and a forte marking "f". The piece ends with a double bar line.

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TOURISTS' MARCH.

C. T. Sisson

Primo.

Allegro ♩ - 138.

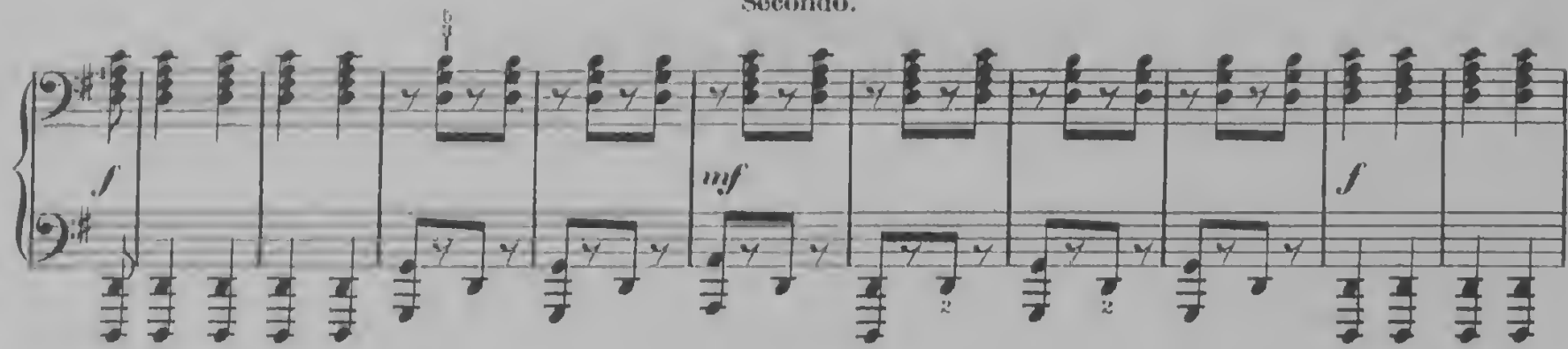
ff *Ped.* *ff* *mf*

cres. cen. do. f

Ped. *Ped.* *Ped.* *Ped.*

f *cres. - - - cen. - - - do.*

Secondo.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a series of chords and eighth notes. The lower staff is in bass clef with the same key signature and contains a series of eighth notes. Dynamic markings include *f* (forte) at the beginning, *mf* (mezzo-forte) in the middle, and *f* at the end. There are also some fingerings indicated above the notes.



The second system of musical notation continues the piece. It features two staves with similar notation to the first system. Dynamic markings include *f* (forte). There are also some fingerings indicated above the notes.



The third system of musical notation continues the piece. It features two staves with similar notation to the first system. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are also some fingerings indicated above the notes.



The fourth system of musical notation continues the piece. It features two staves with similar notation to the first system. Dynamic markings include *f* (forte). There are also some fingerings indicated above the notes.



The fifth system of musical notation concludes the piece. It features two staves with similar notation to the first system. Dynamic markings include *cres.* (crescendo), *cen.* (crescendo), *do.* (diminuendo), and *f* (forte). The system ends with the word **FINE.**

Primo

First system of musical notation for the 'Primo' section. It consists of a grand staff with two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and the same key signature. The music features a series of chords and single notes, with dynamic markings 'f' (forte) and 'mf' (mezzo-forte). Fingering numbers (1-5) are indicated below the notes. A dashed line with the number '8' above it spans the first four measures of the right staff.

Second system of musical notation. Similar to the first, it features a grand staff with treble and bass clefs and a key signature of one sharp. Dynamic markings 'mf' and 'f' are present. Fingering numbers are shown below the notes. A dashed line with the number '8' above it spans the first four measures of the right staff. The word 'Ped.' (pedal) is written below the left staff in the fifth measure, and a double asterisk '*' is below the right staff in the same measure.

Third system of musical notation. It continues the piece with a grand staff and a key signature of one sharp. Dynamic markings 'mf' and 'f' are used. Fingering numbers are indicated. A dashed line with the number '8' above it spans the first four measures of the right staff.

Fourth system of musical notation. The grand staff continues with a key signature of one sharp. Dynamic markings 'ff' (fortissimo) and 'f' are present. Fingering numbers are shown. A dashed line with the number '8' above it spans the first four measures of the right staff. The word 'Ped.' is written below the left staff in the fifth measure, and a double asterisk '*' is below the right staff in the same measure.

Fifth system of musical notation. It features a grand staff with a key signature of one sharp. Dynamic markings 'f' are used. Fingering numbers are indicated. A dashed line with the number '8' above it spans the first four measures of the right staff. The word 'Ped.' is written below the left staff in the fifth measure, and a double asterisk '*' is below the right staff in the same measure.

Sixth system of musical notation, the final system on the page. It features a grand staff with a key signature of one sharp. Dynamic markings 'f' and 'cres.' (crescendo) are present. Fingering numbers are shown. A dashed line with the number '8' above it spans the first four measures of the right staff. The word 'FINE.' is written above the right staff in the final measure. The words 'cres - - - - - cen - - - - - do.' are written below the left staff.

Secondo. ⁵/₃ 1

This system shows the first two measures of the piano part. The left hand plays a descending eighth-note scale (F4, E4, D4, C4, B3, A3, G3, F3) while the right hand plays a series of chords. Fingering numbers 1-5 are indicated above the notes. The first measure is marked with a forte *f* dynamic. The second measure is marked with a piano *Ped.* and an asterisk.

This system contains measures 3 through 6. Measures 3-5 continue the piano accompaniment with chords and eighth notes, each marked with *Ped.* and an asterisk. Measure 6 introduces a treble clef and a fortissimo *ff* dynamic, featuring a rapid sixteenth-note scale in the right hand.

This system contains measures 7 through 10. Measures 7-8 are marked with fortissimo *ff* and include first and second endings. Measures 9-10 continue the accompaniment with *Ped.* and asterisks.

This system contains measures 11 through 14. Measures 11-13 are marked with fortissimo *ff* and include first and second endings. Measure 14 concludes the system with a *Ped.* and asterisk.

This system contains measures 15 through 18. Measures 15-18 continue the piano accompaniment with chords and eighth notes, each marked with a forte *f* dynamic and *Ped.* with an asterisk.

This system contains measures 19 through 22. Measures 19-20 are marked with fortissimo *ff* and include first and second endings. Measures 21-22 conclude the piece with a fortissimo *fz* dynamic and *Ped.* with an asterisk.

Repeat from the beginning to Fine.

Primo.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous fingerings (numbers 1-5), dynamics (f, ff, f, ff), and pedal markings (Ped., 8-). The piece is marked 'Primo.' at the top. The first system begins with a forte (f) dynamic. The second system includes a first ending bracket. The third system features a fortissimo (ff) dynamic. The fourth system includes a first ending bracket. The fifth system includes a first ending bracket. The sixth system includes a first ending bracket. The piece concludes with a repeat sign and the instruction 'Repeat from the beginning to Fine.'.

f *f* *ff* *f* *ff* *f*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8- 8- 8- 8- 8- 8-

1. 2. 1. 2. 1. 2.

Repeat from the beginning to Fine.

POLLY'S FAVORITE MAZURKA.

Carl Sidus Op. 106.

Tempo di Mazurka ♩ - 132.

The musical score is written for piano and treble clef. It consists of four systems of music. The first system begins with a piano (p) dynamic. The second system continues the melody. The third system introduces a mezzo-forte (mf) dynamic. The fourth system concludes with a crescendo (cres.) marking. The piece features intricate fingerings and trills throughout.

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First system of musical notation, piano (*p*). The right hand features complex fingerings and slurs, while the left hand provides a steady accompaniment.

Second system of musical notation, piano (*p*). The right hand continues with complex fingerings. A *cres.* marking is present in the right hand, indicating a gradual increase in volume.

Third system of musical notation, forte (*f*), labeled **Trio.** The right hand features complex fingerings. A *cres.* marking is present in the right hand, indicating a gradual increase in volume.

Fourth system of musical notation, forte (*f*). The right hand features complex fingerings. The system concludes with the word **FINE.**

Fifth system of musical notation, alternating forte (*f*) and piano (*p*) dynamics. The right hand features complex fingerings and slurs.

Sixth system of musical notation, alternating forte (*f*) and piano (*p*) dynamics. The right hand features complex fingerings and slurs.

Repeat Trio to Fine, then repeat from beginning to Trio.

HEATHER BELLS.

New Edition Revised by the Author.

Gustav Lange Op. 33.

Allegretto tranquillo ♩ = 144.

The musical score is written for piano in 6/8 time. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *Allegretto tranquillo* with a quarter note equal to 144 beats per minute. The dynamics are marked *mf* (mezzo-forte) and *pp* (pianissimo). Pedal markings (*Ped.*) are placed below the bass staff at the beginning of each system and after certain measures. Asterisks (*) are used as section dividers. The score ends with a double bar line and a repeat sign.

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poco più mosso.

con anima.
f

Ped. 5 3 2 1 4 3 * *Ped.* 5 3 2 1 4 2 * *Ped.* 5 3 2 1 4 3 * *Ped.* 5 3 2 1 4 2 *

f

Ped. 5 3 2 1 4 3 * *Ped.* 5 3 2 1 4 2 * *Ped.* 5 3 2 3 * *Ped.* 5 3 2 1 4 1 *

Ped. 5 3 2 1 4 3 * *Ped.* 5 3 2 1 4 2 * *Ped.* 5 3 2 1 4 3 * *Ped.* 5 3 2 1 4 2 *

Ped. 5 3 2 1 4 3 * *Ped.* 5 3 2 1 4 2 * *Ped.* 5 3 2 3 1 * *Ped.*

Ped. 5 3 1 5 2 3

r.h.

Ped.

Tempo. I

This page of piano sheet music is organized into six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked "Tempo. I".

System 1: The right hand features a series of chords with complex fingerings (e.g., 3 1, 2 1, 5 3, 3 1, 2 1, 5 3, 3 1, 2 1, 5 3, 3 1, 2 1, 5 3). The left hand plays a simple eighth-note accompaniment. Dynamics include *mf*. Pedal markings include "Ped. 5" and "Ped." with asterisks.

System 2: Similar to the first system, with complex right-hand chords and a steady left-hand accompaniment. Dynamics include *mf*. Pedal markings include "Ped." and "Ped." with asterisks.

System 3: The right hand continues with complex chords, while the left hand features a more active eighth-note pattern. Dynamics include *p* and *f*. Pedal markings include "Ped." and "Ped." with asterisks.

System 4: The right hand has complex chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* and *f*. Pedal markings include "Ped." and "Ped." with asterisks.

System 5: The right hand features complex chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* and *f*. Pedal markings include "Ped." and "Ped." with asterisks.

System 6: The right hand has complex chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* and *f*. Pedal markings include "Ped." and "Ped." with asterisks.

This page of a musical score is written for a piano instrument. It consists of six systems of staves, each with a treble and bass clef. The music is characterized by complex harmonic structures, including dense chords and triplets. Dynamic markings are used throughout, including *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), and *dim* (diminuendo). Pedal points are indicated by the word "Ped." and asterisks. The score concludes with a final chord marked *pp*. The notation includes various fingerings, such as 1, 2, 3, 4, 5, and 8, and includes a section marked "sempre dim poco a poco." (always diminish a little by little).

THE OLD GUITAR.

(*VERSTUMT.*)

Words by Edw. Oxenford.

Music by E. R. Kroeger.

Andante quasi Allegretto. ♩ — 120.

Da

The first system of the musical score. It features a vocal line on a single treble staff and a piano accompaniment on grand staff (treble and bass staves). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante quasi Allegretto' with a quarter note equal to 120 beats. The piano part begins with a piano (p) dynamic. The vocal line starts with a whole rest followed by a half note G4. The piano accompaniment consists of chords and single notes in both hands.

Yes

schläft sie nun in der E - cke

Im stau - bi - gen Fut - ter -

there it lies in the cor - ner,

At rest in its dus - ty

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a slur over the first two phrases. The piano accompaniment continues with similar harmonic support.

rut,

Auf dass nimmer Mu - sik sie we - cke

Und

case,

And its mus - ic has flown for - ev - er

In -

The third system of the musical score. It concludes the vocal and piano parts. The vocal line ends with a half note G4. The piano accompaniment ends with a final chord.

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kei - nes Ge - san - ges Schall.

Kein

to the un - known space! No

The first system of the musical score. The vocal line (treble clef) begins with a melodic phrase in D major, marked with a slur. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. The lyrics "to the un - known space!" are aligned with the vocal melody. The system concludes with the word "No" and a final chord.

Fin - ger wird drü - ber flie - gen Die jeg - li - chen To - nes bar;

Ge -

more at the touch of fin - gers Shall mel - o - dy sweet ap - pear; The

The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment maintains the same rhythmic pattern. The lyrics "more at the touch of fin - gers Shall mel - o - dy sweet ap - pear;" are aligned with the vocal melody. The system concludes with the word "The" and a final chord.

sprun - gen und ton - los nun lie - gen Die Sai - ten so ma - ni - ges Jahr.

strings have been bro - ken and with - er'd For ma - ny and ma - ny a year!

The third system of the musical score. The vocal line continues the melody. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics "strings have been bro - ken and with - er'd For ma - ny and ma - ny a year!" are aligned with the vocal melody. The system concludes with a final chord.

Viel

Ah!

The fourth system of the musical score. The vocal line begins with a melodic phrase in D major, marked with a slur. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics "Ah!" are aligned with the vocal melody. The system concludes with a final chord.

süs-se Wei-sen er - klan - gen, Dem Liebchen hold dar-ge - brucht; Und zu
cres.

ma - ny a soft love dit - ty By lov - er to mai - den played It has

ih - rem Fenster sie drun - gen In der lau-en Sommer - nacht. Doch die

shed on the sum-mer bree - zes That up to her lat - tice strayed! But the

Ped.

Hand, der die Sai - ten er - klan - gen Entschwand von der Menschen Blick; Und den

hands that have clasp'd it have van - ish'd A - way from the sight of... men..., And the

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Mund, der da - zu ge - sun - gen, Ruft kei-ne Kla-ge zü - rück.

lips that sang to its mu - sic Will nev - er more sing a - gain... express.

cres. mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Welch
sotto*

How

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Wun-der, küm' leis ge - tru - gen Ein Lied durch die Luft da - her, Und
voce

strange could its long hush'd ca - dence Re - sound in the air once more And

p

Ped. Ped. Ped. Ped.

sprü-che von Hof-fen Klu - gen Der Theu-ren, die, ach, nicht mehr.
cres. f rit.

tell of the hopes and sor - rows Of those who have gone be - fore. *a tempo*

mf rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Doch
Con tristezza.*

But

dim. - - - e - - - ritard

Ped.

* *ritard*

nein! Sie liegt in der E - cke
a tempo.

Im stau - bi - gen Fut - ter -
a tempo.

no! it... lies in the cor - ner, At rest in its dus - ty...
rit. a tempo.
p Ped. Ped. *

ral,

Auf dass nim - mer Mu - sik sie we - cke
a tempo.

case, And its mu - sic has flown for - ev - er
rit. a tempo. smorz. - an - do
Ped. Ped. *

Und kei - nes Ge - san - ges Schall!
p rit.

In - to the un known space!
rit. a tempo. p
Ped. Ped.

Ped. *

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STAGE FRIGHT.

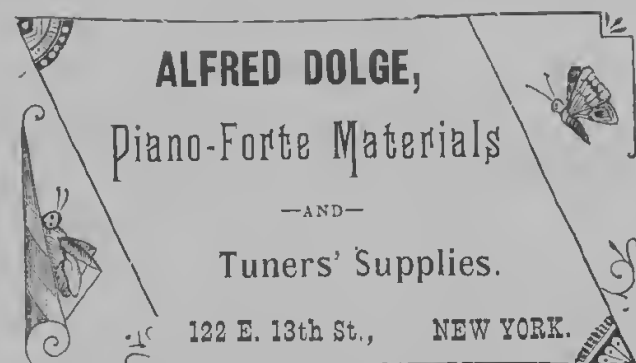
BY "stage fright" or "foot-light fever," as the Germans term it, is meant that fear or oppression from which artists, filled with doubt as to their executive capacities, often suffer. The erroneous opinion prevails to a great extent that this anxiety is common only to novices in art, and that artists of experience—who have learned to know their powers in the course of a long career, and have become competent to discern in the first moment of their appearing before their audiences their real intellectual sympathy with the latter—must certainly be exempt from this plague. But this is by no means the case. The greatest orator of antiquity, Cicero, is said to have trembled with fear as often as he mounted the rostrum, and we might cite examples of musicians who appear in public year after year, and yet are unable to set aside that uncomfortable, oppressive feeling that we will briefly call stage-fright. We may feel inclined to smile at the conservatory pupil who confesses that, at her performance at the "Prüfungs Concert," her feet trembled so that she could not find the pedal of the piano-forte, or at the violinist, whose knees shook so that he could not find a single flageolet tone; but how many grand artists have not shared the same fate! Not all of us can be Liszts, who became the more inspired the larger the concert hall the brighter the illumination and the more brilliant the attendance! and how many persons, not usually considered nervous, have felt their hearts sink a story lower, as they found themselves the focus upon which the many-headed public concentrated its basilisk eyes.

Even Chopin, who made his *début* when but nine years of age, confessed that in public concerts he could reproduce but the shadow of what he performed when alone, or in chosen circles; and his glorious Polonaises, his Mazurkas, and Waltzes, at one moment incomprehensibly sorrowful unto death, and at the next rejoicing, give evidence of this fact, for he improvised almost all of them when he was requested to play in his own circles; for then he played what his spirit dictated.

It is related of Ferd David that he once dropped his bow from his trembling hand, although he had just played in his accustomed masterly manner, and that when he was much excited he could never produce a good *staccato*. Adelina Patti asserts that, to this day, she always feels anxious when she is to sing something new for the first time, no matter how well she may have studied it. Another *prima donna*, it is said, could not be persuaded to sit down even for a moment upon the day of her appearance, but walked the room incessantly, occupied with her needle, or humming her part, but never taking a seat until the performance was over. Jenny Lind once paced the room in this manner with Sims Reeves, with whom she was to sing on the same evening, and they were continually passing and repassing each other, humming their parts the while. Jenny Lind's husband, Herr Goldschmidt, finally remarked: "You have sung this part so often, and you must know it by heart, I should think." But her only reply was, "We are artists, and are to appear to-day; we must know our own requirements; please leave us to ourselves." If Jenny Lind received a visitor on the day on which she was to sing, she would enter the room with the notes in her hand, sit down and converse in a pleasant manner. In a very short time, however, she would grow uneasy, arise, and hum to herself, sit down again, and take up her notes, become absorbed in them for a moment, and as suddenly take up the thread of the conversation where it had just been interrupted.

Many experiments have been made by artists to rid themselves of this ominous foot-light fever, or rather not to catch it. One says it is best to appear before eating, another considers a glass of wine a preventive, a third finds a radical cure in a mouthful of beer. Be these remedies as they may—different natures would necessarily require different forms of treatment—our mind, however, inclines to the belief that this disagreeable disease should be treated exactly like a fit of sea-sickness, to which it seems to possess a striking resemblance. It makes its appearance in an equally malicious manner, and all the more rarely if we eat and drink but moderately.

A COMPANY of Russian vocalists, numbering forty members of both sexes, under the direction of M. d'Agrenoff, have lately created much interest by their performances in Berlin musical circles. The singers appear in their national costumes, and their programmes consist entirely of national Slavonic songs, some of which are said to date back as far as the eleventh century. Their voices are good, and their execution, though peculiar, is very fascinating.



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CORRESPONDENCE.

BOSTON.

Boston, Dec. 15, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:—Concerts in Boston are graded to suit every taste; from the lowest to the highest everything runs to music in the Hub. There are popular dime concerts every Sunday at Music Hall, and there are equally popular, though tremendously classical Symphony Concerts every Friday and Saturday at the same hall, and between these two extremes are every kind of chamber concert, opera, piano recital and what not.

The Symphony concerts have become very "educational," but after all that is no fault in a city like Boston—a veritable musical centre. There has been considerable gore mixed up with the music recently. For example, two weeks ago we had the assassination of Wallenstein given to gloomy music by Rheinberger, and this week we had the execution of Egmont to equally sombre music by Beethoven; next week we are to have a murder and guillotining set to tones by Berlioz in the Symphony Fantastique. The various squabbles with his first violin have made Mr. Gericke (the leader) bloodthirsty, and, as he discharges about one musician every other week he is evidently making them play the music to their own decapitations. The orchestra, however, plays excellently, and Mr. Gericke is teaching us much in the way of proper *tempi*, careful readings, etc. The soloists have been excellent at the recent concerts. The violinello number of Mr. Fritz Giese, was a great triumph. He is the best cello player in America, and his instrument, a genuine Stradivarius, is the broadest toned one I have ever heard. I hear that he values it not far from \$8,000—and no reduction upon taking a quantity. Mr. Loeffler made an equally marked success by his performance of Bruch's First Violin Concerto, a work of ever impressive character, and melodic beauty. The slow movement with its interweaving of two chief figures is extremely beautiful. Miss Emma Juch made an equally marked success in the Egmont music, singing "Freudvoll und Leidvoll," with artistic expression. Madame Lilian Norton made a triumph in "Let the Bright Seraphim," which she sang with much breadth and power. Naturally the students of the New England Conservatory of Music turned out in full force at her appearance, for she is a graduate of the institution, and she certainly did credit to Prof. O'Neil, her teacher. She visited the Conservatory recently and was cordially welcomed. And, by the way, a very pleasant and successful reception was given at the Conservatory recently to the Rev. Mr. Haweis (the celebrated English musical author) and wife, at which all the chief literary and musical celebrities of the city were present. Rev. Mr. Duryea made the address of welcome, and Mr. Haweis' reply was brimful of humor and of pleasant compliments to the success of the vast institution.

The Club concerts have been given with even more than usual success this month. They began with the concert of the Apollo Club. At this there was no orchestra, and the programme was miscellaneous, but the club sang so well that every moment of the concert was interesting. Mr. Faelten, the great pianist, contributed several numbers, and Mr. Lichtenberg, a very young but also very great violinist, made a great success in two brilliant pieces. The concert of the Cecilia Club gave Bruch's "Odysseus," in which the chorus sang splendidly, but the chief soloist, Mr. Adams, was so hoarse that he could only croak on any pitch to which it pleased Providence to direct him. I confess to not hearing the entire performance of "Odysseus" (I have heard the club give it many times before) because I had an engagement in the early part of the evening to hear myself sing! Yes, I confess it, I too, have been swelling the amount of music given in Boston recently, but I will make atonement by not criticizing myself, although I must say that Dr. Louis Maas (at whose concert I assisted) played piano like a demigod, and gave a programme, from memory, which few artists would have undertaken.

The remaining club concert that was given by the Boylston Club, was very important, for it presented the Mass of Pope Marcellus, by Palestrina, the composer's masterwork. The following is an historical sketch of the work:

"The prevalent abuses in the Church music of the sixteenth century—or what were deemed such—had been brought under the notice of the Council of Trent, at one of its meetings in September, 1562, coupled with a proposition for the abolition of all music in public worship save that of the Gregorian Plain Chant. This proposition was, however, rejected by the Fathers of the Council with the words "Non Impedias musicam." They only decreed the exclusion of all mundane music from the sacred services, and prohibited the use of melodies and chants associated with secular words and songs.

Accordingly Pope Pius IV., himself a great lover of music, appointed a "Congregation" of eight Cardinals, in August, 1561, to carry into effect the said resolution. They again appointed two of their number to initiate the desired reform and confer with the singers of the Papal Choir thereupon.

After repeated conferences, it was decided to call in the aid of Palestrina, who at the time was Musical Director and Composer of the Cathedral Church S. Maria Maggiore at Rome, and had once been a member of the Papal Choir, in order that he should write a Mass, which, if successful in meeting the objections brought forward at the Council of Trent, should serve as a model in future, and that, in the contrary case, regulations must be made in accordance with the decree of the Council.

Cardinal Carlo Borromeo was charged to give Palestrina the commission, on which occasion he appears to have impressed on the composer the importance of his task, as the continued support of music on the part of the Pope and the appointed Congregation would depend on its success. With a noble mixture of modesty and energy the great composer declined to trust the fate of his art to one work. He com-

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posed a series of three Masses and sent them without titles to the Cardinal. It is supposed that he feared to attach names to them lest he should arouse by an ill-judged choice of words either powerful prejudices or unfounded fears. They were performed in the first instance with the greatest care, at the house of the Cardinal Vitellozzi. The verdict of the audience assembled to hear them was final and enthusiastic. Upon the first two, praises lavish enough were bestowed; but by the third, afterwards known as the *Missa Papae Marcelli* all felt that the future style and destiny of sacred art was once for all determined. Bainti likens its transcendent excellence to that of the 33d Canto of the Inferno. The Pope offered a special performance of it in the Apostolic Chapel, and at the close of the service the enraptured Pontiff declared that it must have been some such music that the Apostle of the Apocalypse heard sung by the triumphant hosts of angels in the New Jerusalem.

It was performed in a praiseworthy manner. It is altogether a *capella*, (without any accompaniment) and requires much surety of intonation, and this the club essentially gave. It is very dignified and serene, free from the emotional effects of the modern school, and having the impassioned character of a Greek tragedy chorus. It was a true example of "pure music," and just such music as befitted a great ceremony with such adjuncts as a lofty Cathedral, swinging censers, and richly robed priests. That the effect might not be too heavy upon the audience, the second part of the programme was made up of light and popular numbers, which were welcome as a relief and a contrast to the severer ecclesiastical school, to all of the audience, including

PHILADELPHIA.

PHILADELPHIA, Dec. 30, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:—During the last month we had a number of musical novelties, indeed such only as we can only hear once in a season.

Gounod's "*Mors et Vita*" was given by the Cecilian, assisted by Theodore Thomas' Orchestra. The work was rendered in a finished manner, of which the Cecilian may well feel proud. The soloists were Mme. Christine Dossert, soprano; Miss Helen Dudley Campbell, contralto; Chas. H. Thompson, tenor; and Myron C. Whitney, bass; Mr. M. Cross, conductor.

For the last two weeks the Grand German Opera Co. from the Metropolitan Opera House, New York, has been filling the Academy of Music. Their repertoire contained—"Tannhauser," "The Prophet," "Carmen," "Lohengrin" and "Die Walkure." The entire press awards them laurels, while others even say that their performances have never been equalled in this city. The soloists as well as the chorus were all up in their parts, while the orchestra, which numbered about eighty men, deserved all the praise they received. Herr Anton Seidl acted as conductor, Walter Damrosch assisting.

"*The Mikado*" has just been withdrawn after a successful run of three months at McCaul's Opera House, to give place to Carl Milloeker's "Black Hussar," which will be given there soon for the first time.

At the Temple Theatre we are soon to have the first performance of the American-Japanese Comic Opera—"The Little Tycoon" by Willard Spencer.

Alfa Norman's English Opera Co. will give Balfe's "Enchantress" at the Chestnut St. Theatre to-morrow evening. The old *Maennerchor* Singing Society celebrated its fifth anniversary last month, the celebration lasting three days. The first evening they held their reception, the second they gave a grand vocal and orchestral concert at the Academy of Music. The first thing on the programme was the singing of the New York *Liederkrantz*, numbering eighty members; no such fine and masterly singing has ever been heard here before. The last evening was given to a banquet and hall.

P. J. MERGES.

NEW HAVEN.

NEW HAVEN, Dec. 31, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:—New Haven is, we deplore to say, an unmusical place. A devotee of the art of tones who is compelled to remain in New Haven week in and week out may hear but few soothing strains in many months; but this city lying so near New York, where there has this year been an especially excellent display of musical ability, the number of pent-up and select musical enthusiasts is comparatively small. We do not wonder that but few really good musical performances are given here, since the reception they receive is so icily cold. Mapleson's company recently gave a very fine rendition of "Carmen" to a moderately good house, but not the slightest degree of enthusiasm did the audience display, save after the "Toreador's Song," (which was indeed very well sung) the one part that their shallow heads could comprehend. The Boston Ideals are quite frequent visitors to Carroll's Opera House, which, the largest theatre in this city, is also the largest in New England, outside of Boston, and they always meet with a well filled house and appreciative audience. Little Corinne, too, plays nightly to crowded benches (at ten and twenty cents per head), but as for a thoroughly classical performance we can not say as much. It is attended by most of the best people in the city, but they go only because they think they ought to, not for their own pleasure certainly, we should judge. A Beethoven Symphony or a Liszt Rhapsody is praised by the slightest ripple of applause which continues for the space of about fifteen seconds. On the part of some audiences a lack of applause denotes that they are completely wrapped up in the poetic fancies of the music, and their imagination is still wandering among the spheres, but we fear this is not the case in this instance. Would that it were! Theodore Thomas we believe, objects to applause. This is then the probable reason of his visits to the City of Elms, for last year we were favored with four excellent concerts by his orchestra, and this winter another series is to be given, of which the first concert has already taken place. The orchestra was not in as good trim as might have been expected, but nevertheless played very creditably Beethoven's "Eroica" Symphony, and a number of lighter works including Rubinstein's 2d series of the "Bal Costumé," which is of quite recent composition. These little character pieces are original and suggestive and quite worthy of the prominent place which Mr. Thomas has given them in several recent programmes. Miss Juch was the soloist on this occasion, and there are indeed very few vocal soloists at present before the public so universally popular. Her rendition of Gounod's "Ave Maria" is a masterly effort. The New York Trio Club generally give a series of concerts in New Haven during the winter season, and we hope to hear them as usual this year.

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TOPEKA.

TOPEKA, KAS., Dec. 30, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:—My attention has been attracted to an article in your current number of the REVIEW, relating to the tune of the song, "John Brown's Body." The information contained in the article is news to me, and I am eager to know more about it. If you can verify and prove what your article says it will be very important to history, settling a long disputed point. If the officer that is mentioned is known, I wish you would send me his address that I may write him, and get further information from him. I have made some study of this song, and am now making a collection of material for a complete history of it, so far as is known. As far as we know here, the tune of the song was written by Wm. Staffe, about 1846, for a Charleston, S. C., fire company, the words then being:

"Say, bummers, will you join us."

It was afterwards changed into a camp meeting air, the chorus substituting "brothers" for "bummers." How and when the tune was fitted to "John Brown's Body" is a mystery that has not been solved as yet.

I will send you, to-morrow, a copy of the *Lance* containing a short history of the song, which may contain some of the information you want. If you can throw any additional light upon this wedding tune I hope you will.

Will you please send a copy of the REVIEW containing this article upon the tune to the Historical Society here, or send it to me and I will see that the secretary gets it. We have a John Brown corner in the society, and the secretary wants all such matters to file.

Hoping to hear from you at an early date, I am,

Very truly,

HARRY W. FROST

RITTER AGAIN.

ONE of our eastern subscribers, a lady, who was once a pupil of F. L. Ritter, takes us to task for the opinion we expressed of his abilities in the remarks we made concerning his preface to Mr. Presser's reprint of Prentice's "Musician." To respect and love one's teacher is the mark of a noble mind, and we therefore congratulate our fair correspondent upon her defense of the doctor, while we must confess that it has left us unconvinced and obdurate. That our eastern friend may see that our views are not, as she thinks they may be, "the result of sectional prejudice" and that we are not the only one in error, we append an editorial notice of the *Boston Home Journal*, republished approvingly by the *Boston Musical Herald*.

Mr. F. L. Ritter, the favorite music teacher at Vassar College has published another book—and just in time, by the way, to prevent his reputation as an author from becoming more or less forgotten. Contemporaneous history by authors of repute has been unkind to Mr. Ritter. Among autobiographers, his rank is very conspicuous. In fact, it is conspicuously rank. Few have probably heard of Mr. Ritter's comic history of *Music in America*. It is a work that contains over three pages of biography of Mr. Ritter's most devoted wife, of her vocal repertoire, etc.; yet with what pertinency to the real history of music in America is not made clear. Mr. Ritter's latest book, called *Realm of Tone*, makes up in an inexpensive set of miniature portraits what it lacks in literary merit; though, in such extensive portions of it as contain the autobiography of Mr. Ritter, the English would be downright excellent, were it not for its redundancy. But Mr. Ritter is not simply a man of letters. His musical compositions have been numerous and difficult. Incited by the mistaken idea that some sort of a symphony is better than none at all, he has phenomenally displayed the courage of his inspirations by writing a work of symphonic pretensions, which few critics have thought it worth their while to think seriously about, but which musicians, more ingenious, have constantly overrated by condemning. More that is praiseworthy respecting the literary and musical reputation of Mr. Ritter would willingly be published, were it not that the next edition of his autobiographies will surely supply the present necessity of a most entertaining reference to his fame.

ARMY BUGLE-CALLS.

CONSIDERING the length of some of the calls, it may surprise the reader to hear that there are only five different notes played on the bugle; and, though that is the case, the language of the instrument is not at all limited. A language with only five words might be thought easy to learn, and yet the different arrangements of these "words" ("sentences" as I may call them) are endless. It is, indeed, a very necessary part of a soldier's training to learn the language of the bugle; and even unmusical men soon acquire it. For, in the first place, the same "calls" sound much about the same time each day. A hungry recruit, for instance, does not take long to recognize the "dinner bugle;" nor does the careless soldier forget the summons to extra drill, much as he might wish to do so. The men in their barrack-rooms, too, often associate words with the notes of the bugle; and that is a help to remember the meaning of the sounds heard.

I will first explain as to the instrument itself, that the notes are all made with the lip and tongue; there are no keys used, as is the case with most brass instruments. They are all notes of the common chord; and although bugles are always in key of B flat, music for them is written in the key

of C. It will be easily understood that no greater knowledge of the principles of music is necessary to play an instrument so limited in its capacity; a correct ear, a thorough acquaintance with time (for even dotted semiquavers occur frequently) and the power of learning by heart all the different calls, are the chief essentials. The authorized course of instruction for a bugler is to begin by playing the lowest note, with all the variations of time of duration. The same exercises are then taught on the second note, G; these two notes are then combined, in a variety of ways, after which the original one-note exercises are taken on the third of the bugle; and, perfect in that note, exercises are played with the three notes combined, and so on with the others.—*The Leader*.

REAL TRAGEDY UPON THE STAGE.

ME. BERNIARDT'S recent letter in which she declared that she never played Phedre without fainting or spitting blood, recalls similar excesses of dramatic feeling on the English stage. John Palmer—for whom, it is said, Sheridan wrote "The School for Scandal"—made his last appearance in "The Stranger," having uttered with unusual pathos the line "There is another and a better world," he fell speechless into the arms of his fellow-actor, Whitefield, who discovered to his horror that poor Palmer had spoken his last words upon earth.

Edmund Kean furnishes us with another instance in point. Playing "Othello," he broke down over the lines, "O! now, forever, farewell the tranquil mind! Farewell content!" and, turning hoarsely to his son, struggled for a moment to continue, and then gasped, "Speak to them, Charles; I am dying!" Moody, the tragedian, also died upon the stage. He was playing Claudio in "Measure for Measure," and he played it better than he ever played it before; and, just after having spoken the line, "Ay, but to die and go we know not where," he staggered and fell and in a few moments was no more. Molière while playing in "Le Malade Imaginaire," was taken ill, and only lived long enough to be carried out of the theatre; and Gottschalk, the great pianist, breathed his last while he was playing his own composition, "La Morte."—*St. James Gazette*.

VOICE AND VERSE.

BEFORE the modern orchestra attained its self-dependence, vocal music had an instrumental character. Therefore, we find in the works of Bach and Handel many florid passages sung to one syllable, and in the secular songs of their day, burdens of "tra la, la," etc., or meaningless expressions, on which the singer might vocalize florid runs free from all considerations of the text. Subsequently all such rapid passages were given to the instruments, and greater consideration was accorded to the natural requirements of the language. A glance at the chorus parts of Mendelssohn's oratorios will illustrate this fact. But now, there is a tendency to give the orchestra all the real music subject matter and the singer nothing more than a most dreary declamatory setting of the text. This appears to be an error in the opposite direction. Although poetical and musical melody often have little in common, yet poetry may be truly wedded to song without the latter resigning its chief characteristics. To give the orchestra the entire gamut in which to revel freely, and to condemn the singer to recite a monotone, is to elevate the orchestra at the expense of the singer, and also to destroy the music of speech.

A poem read aloud expressively would have subtle, unwritten variations of pitch and speed. If the composer reduces these to his strongly defined and mathematically proportioned systems, he should feel bound to render all he can in return for the special effects he destroys. To pin the singer down to one or even two notes, is not to enlarge the expressive power of the poem, but to destroy it. For, in ordinary speech, the voice waves continuously up and down, requiring at least an octave for these variations of pitch; while in moments of passionate emotions, these variations, as well as those of speed are still greater, and are apparently quite unrestrained.

The musician should determine these changes with art, and not reduce them to a monotonous level while pretending to pay deference to language. The florid embellishments of the old school were smaller faults, for they at least allowed the vocalist to prove that he experienced the emotions indicated in the text.

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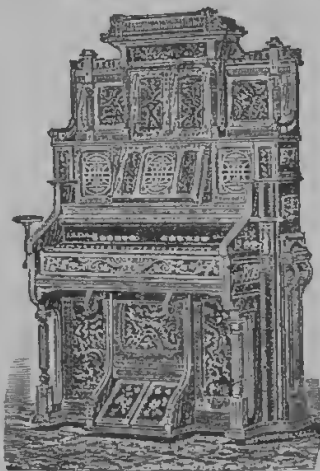
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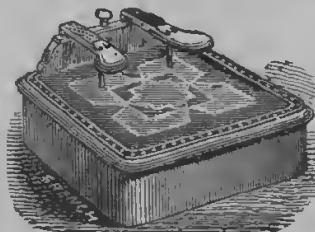
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MAJOR AND MINOR.

VERDI is making a short stay in Milan.

THE town of Liège is to have a Grètry Museum.

THE French Normal Pitch has been adopted at the Teatro San Carlo, Lisbon.

HANS VON BULOW has resigned the conductorship of the Meiningen Ducal Orchestra.

Freund's Music and Drama, speaks of its former editor, J. Travis Quigg, as "Mr. Francis Quigg." Short memory in that office.

F. A. NORTH & Co. have launched forth *North's Philadelphia Musical Journal*, a monthly. We wish the new venture success.

A FRENCH edition of all the known letters of Beethoven is being prepared by Professor Nohl, of Heidelberg, on behalf of a Paris publisher.

It is said that the composer Carlo Gomez, intends residing permanently in Brazil, after he has brought out his new opera, *Lo Schiavo*, at the Milan Scala.

M. ADOLPHE SAMUEL has been awarded the prize of 1,000 francs offered by the Belgian Academy of Fine Arts for the composition of a string quartette.

HERR CARL GOLDMARK, the Austrian composer, is putting the finishing touches to a new opera entitled "Merlin," which is to be first produced at the Vienna Hof-Theater next year.

Of the 238 candidates for admission to the vocal section of the Paris Conservatoire this year, only thirty—viz., thirteen gentlemen and seventeen ladies, have been successful in their application.

THE Pitch Conference, which met in Vienna, adopted the Parisian, or French pitch for the tone A above line, and a fork is to be made which at a temperature of 15° Celsius (Centigrade equal to Fahrenheit) will give 870 vibrations in the second.

THE annual number of the *Chicago Indicator* is one of the finest specimens of printing we have seen. Its reading matter is good and its advertisements are copious and remarkably well displayed. Mr. Fox has in this effort completely "laid out" all his eastern competitors.

THE *Musical Courier* says: "The strike at the factory of Messrs. Charles M. Stieff, Baltimore, which is now in progress about a week still continues." We hereby open a penny subscription for the purpose of buying its editors a second-hand, elementary English grammar.

ADD one more to the curiosities of "musical criticisms:" the *Champaign, (Ills.) "Daily Gazette"* of the 23d ult., in reporting a concert of the "Wilberforce Concert Co." says: "We think we can safely say that the basso, Mr. Mitchell, has few equals. He can throw his voice clear down to the bottom of the musical alphabet without a seeming effort."

THE words of "The Proposal," the song published in our last issue are by Bayard Taylor. We are indebted for this information to Mr. J. Edgar McDuffee, of Rochester, N. Y. The words were quite familiar but we were unable to "place" them as was also the author of the music. Mr. Hubbard T. Smith, who thought they were "a newspaper waif." Our thanks to Mr. McDuffee.

BROTHER BULLING, of the *Standard* seems to be worried over the remark of *Steinway's Hurdy-Gurdy* that "a western musical paper" sends its advertisers requests for "short" trade items. We hasten to say that we are the guilty parties. Ours is not a trade paper—that is what makes it specially valuable as an advertising medium. We think that a brief statement of what is going on in the music trade will interest our readers and be read by them, while we know that if we slung ink at so much a yard of stupid puffs, like the Mark-a-de-Bloomin' Humbug and the No Count de Foolsheim, our paper would share the fate of these and be read only by those who paid for the ink-slinging. With their warning fate in view we insist upon short items. Is the *Hurdy-Gurdy* sorry because we refuse to enter its field of uselessness?

DR. HANSLICK, in a recent number of the *Neue Freie Presse* of Vienna, relates an amusing story illustrative of the popularity in the Austrian capital of the music of Johann Strauss. In a suburb of Vienna there lived a well-to-do burgher woman, whose greatest pleasure it was to listen to Strauss's dance music. In all situations of her life, she would often tell her friends, it had cheered her and given her comfort. And when she came to die, it was her expressed wish that on the day of her burial the Strauss orchestra should play by her grave's side her favorite waltzes. In her will also she had made the same stipulation, and had provided moreover that everyone of the musicians should receive one ducat for his pains. There was no choice, then, but to obey the good woman behests as far as it was possible so to do. Consequently, on the morning appointed for the funeral, Strauss and his inspiring band appeared at the house of mourning, and there, previous to the deceased's remains being conveyed to the hearse, played through from beginning to end, a suite of waltzes, so that the good woman's last wishes should be carried out and her lively spirit set at rest. Dr. Hanslick, we may add, vouches for the accuracy of this story, which he communicates to his readers as a "contribution to Strauss's biography and a psychological illustration of the character of the Viennese people."

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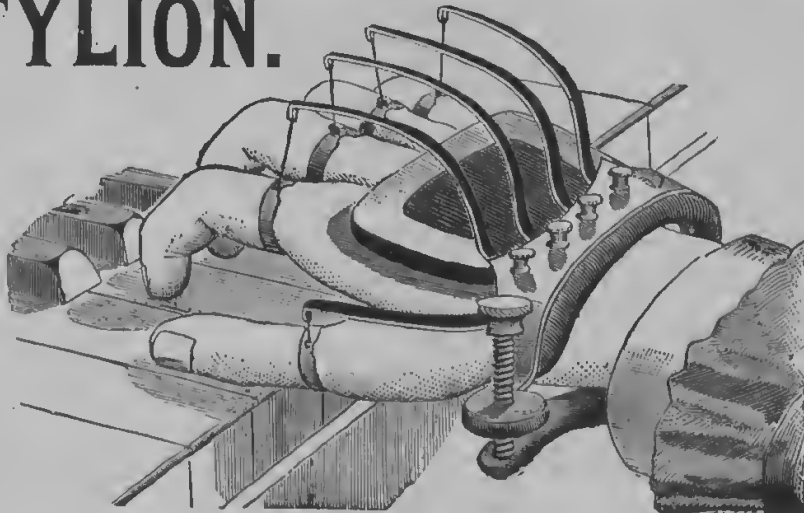
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VERY few of the admirers of Franz Liszt are probably aware that nearly thirty years ago he had a title of nobility as well as that of chamberlain conferred upon him by the Grand Duke of Saxe-Weimar. Still he has never made use of them nor of that of "Hofrath" given him by the Prince of Hohen-zollern-Hechingen, having contented himself with the distinction of *doctor philosophiae* received from the University of Königsberg—an honor which he shared with men like Bessel, Lobbeck, Veigh, Jacobi, Rosenkranz and others, and of which he was proud. His numerous decorations—the oldest of which, the Prussian order *pour le mérite*, he received as early as 1842—he only wears on the rare occasions when he appears at court.

A NEW Uhland anecdote is sure of a wide welcome. Although the poet delighted to take his subjects from the knightly and romantic middle ages, when feudalism was everywhere in force, he was essentially a poet of the people. The Prussian King, William IV., offered him the *Ordre Pour le Mérite*, with flattering expressions of the royal regard. Uhland, however, declined to accept it. While he was explaining to his wife the reason which moved him to refuse the distinction there was a knock at the door. A working-class girl from the neighborhood entered, and presenting Uhland with a bunch of violets, said, "This is an offering from my mother." "Your mother, child?" replied the poet; "I thought she died last autumn." "That is true, Herr Uhland," said the girl, "and I begged you at the time to make a little verse for her grave, and you sent me a beautiful poem. These are the first violets that have bloomed on mother's grave; I have plucked them and I like to think that she sends them to you with her greeting." The poet's eyes moistened as he took the posy, and putting it in his buttockhole he said to his wife, "There dear woman, is not that an order more valuable than any a King can give?"

"WHAT is your secret of success?" asked a lady of Turner, the distinguished painter. He replied, "I have no secret, madam, but hard work."

Says Dr. Arnold: "The difference between one boy and another is not so much in talent as in energy."

"Nothing," says Reynolds, "is denied well directed labor, and nothing can be attained without it."

"Excellence in any department," says Johnson, "can be obtained only in the labor of a lifetime; and it is not to be purchased at a lesser price."

"There is but one method," says Sidney Smith, "and that is hard labor; and a man that will not pay that price for distinction had better at once dedicate himself to the pursuit of the fox."

"Step by step," reads the French proverb, "one goes very far."

"Nothing," says Mirabeau, "is impossible to the man who can will." "Is that necessary?" "That shall be. This is the only law of success."

"Have you ever entered a cottage, ever traveled in a coach, ever talked with a peasant in the field, or loitered with a mechanic at the loom?" asked Sir Edward Bulwer Lytton, "and not found that each of those men had a talent that you had not, knew something that you did not? The most useless creature that ever yawned at a club, outcounted the vermin on rags under the sun of Calabria, has no excuse for want of intellect. What men want is not talent, it is purpose; in other words, not the power to achieve, but the will to labor. I believe that labor, judiciously and continuously applied, becomes genius."

THERE is no question whatever that modern dramatic literature has its ablest exponents in France, and it was a happy idea that struck our old friend Louis Nathal, when in company with Mr. F. Mons, he set out to organize a society that should represent French dramatic authors in America, translate and adapt their works, transfer the play right to such persons as may offer the necessary guarantees for the payment of royalties, and, in return, defend the rights of the purchasers against infringers. It was a happy idea from a business standpoint and also because it was an honest one. The society has now become a very tangible and solid fact, a corporation with a paid up capital of \$60,000, \$20,000 of which will be deposited in a Paris bank as security for the payment of French dramatic authors of mark, who will thus be at no risk in furnishing the agency their most valuable manuscripts. The corporation has as its president, Mr. Joseph Aron, who is at once a man of wealth and business, a man of letters and a gentleman of refinement and liberal views.

The success of the enterprise seems to us perfectly assured. The society or "agency" has an organ, the *Franco-American Dramatic Bulletin*, published monthly, from 317 E. 14th Street, New York. We borrow from it the following list of dramas, by French authors that are now being played by different troupes in the United States:

"Breidwinder" (adaptation from d'Ennery).
"The White Slave" (*Cora, ou l'Esclavage*).
"The Willow Copse" (*Closier des Genets*).
"Denise" (*Denise*).
"Three Guardsmen" (adaptation of *Les Trois Mousquetaires*).
"Fedora" (*Fedora*).
"Hazel Kirke" (*Closier des Genets*, 2nd adaptation).
"Monte Cristo" (*Monte Cristo*).
"Anselma" (adaptation of *Andrea*).
"Around the World" (*Le Tour du Monde en 80 jours*).
"The Two Orphans" (*Les Deux Orphelins*).
"Nitouche" (*Nitouche*, by Miss Lotta).
Mlle. Louise Sylvestre.—Her repertoire is entirely French.
Mlle. Louise Rial: likewise.
"In Spite of All" (another version of *Andrea*).
"Michael Strogoff" (*Michel Strogoff*).
"A prisoner for life" (*Stella, of Anlet Bourgeois*).
"The Strangers of Paris" (*Les Etrangers de Paris*).
Mlle. Rhea plays almost exclusively pieces by French authors—"If I were a King," "The Mascot," "Olivette," "The Chimes of Corneville," "Lal'érichole" are operas all by French authors and among the most popular on the American stage.

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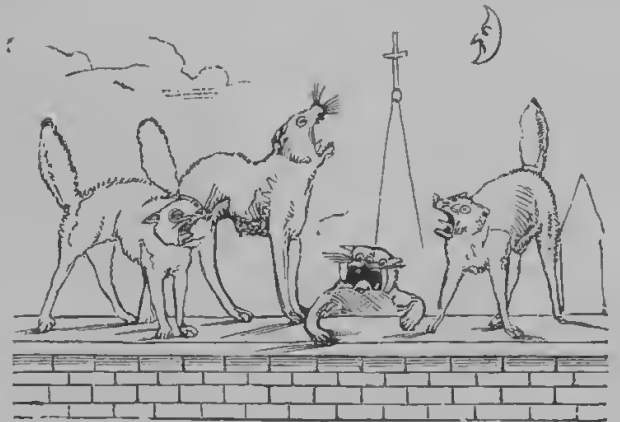
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Has left the thoroughfares,
And we regret it, for he played quite prettily
The old familiar airs.

He played to empty houses where "to lets"
Were not exposed to view—
Played "Johnny Morgan" and "Sweet Violets"
And also "Peek-a-Boo."

And never dreamed his labor only loss
As patiently he played,
But simply thought the people mighty close,
And further onward strayed.

Farewell till spring—then come with "Peek-a-Boo,"
"The Letter in the Candle"—
We loved thy music well because we knew
'Twas every bit by Handle.

—Boston Courier.

LIGHTNING recently struck a piano in Maine. The people of the house were not at all alarmed. They thought it was the young lady boarder practising a new Wagner transcription.

SOME sceptics are alleging that there is neither fire nor brimstone in school; that the whole thing is a young woman playing the piano, and that the crowd can't get away.—*Louisville Courier.*

A **FASHION** authority states that "low-necked dresses will be dropped at the opera this season." The time is fast approaching when the opera will be no place for respectable people to frequent.

CHICAGO MATRON—"Now, young man, I tell you, you must not come fooling round my daughter, Jerusha, any longer. I've set my foot down." Young Gillipod—"All right, madam, that covers the ground."—*Boston Times*

THE Plantsville cornet band serenaded a man the other night. At the second air, the light disappeared, and nothing was afterwards heard from the inmates. The band fellows are mad about it. But they are unreasonable. It is every man's constitutional right to escape from a cornet band when he can.—*Hartford Times.*

A **ROBBER** met a coal dealer on a lonely road and stopped him. "Your money or your life," said the robber. "Who are you?" asked the coal dealer. "I'm a highwayman," replied the man. "Good enough," continued the coal dealer; "I'm a low-weight man. Shake. We should be friends." And they were.—*Burlington Free Press.*

A **PROFESSOR** at — was explaining some of the habits and customs of the ancient Greeks to his class. "The ancient Greeks built no roofs over their theatre," said the professor. "What did the ancient Greeks do when it rained?" asked Johnnie Fizzletop. The professor took off his spectacles, polished them with his handkerchief, and replied calmly: "They got wet, I suppose."

"WHAT wild and reckless leaps were those of Sam Patch at Genesee Falls!" said a young lady to young Threadbrain. "Aw—Sarm Patch! jumped at the falls, eh? Did he jump up—or down?" "Jumped over them—down, you know. He jumped over them twice and killed himself." "Weally! jumped twice and killed himself. Aw—did he kill himself the first or second time he jumped?"—*Traveller's Magazine.*

"How is it that you can tell such whoppers?" asked a caller, addressing the editor of the fish story department. "Well, you see," replied the editor, "our wife's name is Anna."

"What has that to do with it?"
"A great deal. When we are writing fish stories we usually have Anna nigh us to help us."
The caller was carried to the hospital.—*American Angler.*

MAUD and her George were in the parlor and Maud's father—who, by the way, is down on the Mugwumps—was laying down his political tenets to Maud's George. "I tell you," he exclaimed, "the Democratic and Republican parties embody all there is of wisdom in party management. We don't want any thlr'd party here." "That is it precisely, papa," replied Maud; "a third party is a nuisance anywhere." Maud's father counted noses, concluded he was a Mugwump and withdrew from the field.

MR. MERAIBOY stepped into Cheesecake's grocery the other morning in a great flow of spirits. He thought he saw Cheesecake stooping down behind the counter, so he took up a cod-fish, reached over and hit the stooping figure a most resounding blow across the back, shouting, "Rise up, Mr. Cheesecake!" and with a shriek of fright a nice, good, motherly old lady, who was back there tying her shoe, rose up. The horrified Meraiboy dropped the codfish on the floor, when a hungry sneak of a dog started off with it, and, rushing across the store after it, the joker knocked over a barrel of eggs, and the dog got away with his fish.

"By Jove!" groaned the unhappy man; "I felt, when I turned in here, I'd do something foolish before I got out." And staggering to the window he sat down on a square yard of fly-paper and buried his face in his hands.—*Burdette.*

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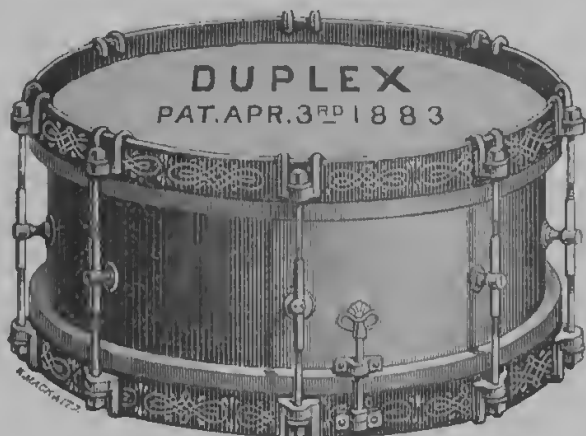
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The late Marie Litta and Annie Louise Cary, now Mrs. Raymond, once went to jail. It happened in Denver, if we are not mistaken. They left their hotel for the theatre where they were to play, but went to the court-house instead and finally reached the jail door, where they told the turnkey they wished to enter. "What for?" asked the latter. "Why, to get upon the stage!" was the answer. "This 'ere jail haint no stage!" said the human Cerberus. *Tableau.*

Edmund Yates gives the following: One of the funniest criticisms I can remember on a dramatic hitch was delivered in the Queen's Theatre, in Dublin, years ago. A very portly Mephistopheles in some "Faust" extravaganza had to "go home." The dramatic devil was, like Hamlet, "fat and scant of breath," and as he sank through a small circular trap—a sort of "converted vampire," to be technical—he stuck. The demons below tugged at his crimson legs in vain, the mortals above tried to stuff him down; all useless. And, then over the delighted Dublin din that arose from the whole house, came a still, small voice, "Well, boys, that's a comfort, any way—hell's full." Then they dropped the curtain.

SEVERAL years ago there was so great a freshet on the Illinois river that it was popularly referred to as "the flood." During a law-suit in Peoria, an old man named Adam, living in a little hamlet on the river known as Paradise, was examined as a witness. "What is your name?" was the first question asked him.

"Adam, sir," said he.

"Your name is Adam is it? Well where do you live?"

"In Paradise, sir."

"Oh, your name is Adam, and you live in Paradise, do you?"

Well, how long have you lived there?"

"Ever since the flood, sir," replied the old man, whose words were drowned in a roar of laughter, in which the court, jury, counsel and spectators all joined.

The *Richmond College Messenger* calls upon some of his "fairer sex" exchanges to solve the following:

Arithmetic: (1) If Susie has a new dress, and Clara has 2 new dresses, how many more callers will Clara have during an evening?

(2) If Arabella likes Claude, and Claude likes somebody else, what does Arabella think of somebody else?

Geometry: Problem—(1) To construct a brown-stone building and establishment on the base of a nine hundred-dollar salary.

(2) Square a milliner's bill.

Natural History: What bird is most appropriate for a walking-hat?

Astronomy: State the reason for the sun's declination to take the hint concerning a moon-light drive?

Latin: Translate *Femina mutabile semper.*

I REMEMBER, once, a great while ago, I was asked by a friend to go with him, in the evening, to the house of an acquaintance, where they were going to have a kind of musicale, at which there was going to be some noted pianist, who had kindly consented to play a few strains. I did not get the name of the professional, but I went. And, when the first piece was announced, I saw that the light was very uncertain. So I kindly volunteered to get a lamp from another room. I held that big lamp, weighing about twenty-five pounds for half an hour; while the pianist would tinky, tinky up on the right hand, or bung, boomy to bang, bang down on the bass, while he snorted and slugged that old concert grand piano, and almost knocked its teeth down its throat, or gently dawdled with the keys, like a pale moonbeam shimmering through the bleached rafters of a deceased horse, until at last, there was a wild jangle, such as the accomplished musician gives to an instrument to show the audience that he has disabled the piano, and will take a slight intermission, while it is sent to the junk shop. With a sigh of relief, I carefully put down the twenty-five pound lamp; and my friend told me that I had been standing there, like Liberty enlightening the World, and holding that heavy lamp for Blind Tom. . . . I had never seen him before; and I slipped out of the room before he had a chance to see me.—*BILL N.Y.K. in Boston Globe.*

A TERRIBLE mistake recently occurred in one of our most critical journals, which illustrates the danger of mixing up reviews of different art subjects, and the manner in which different branches of culture can be confounded. A sparring match and a concert took place on the same evening; and, by mischance, the tickets reached the wrong art critics of the newspaper. The musical critic, thinking that it was merely a broadening out of his field of labor, boldly went at his task, and handed in the following review:—

Soiree Pugilistique.—Thumper's Hall was well filled with an aristocratic audience last night, who had the pleasure of being present at a delightful program, which was charmingly carried out. At eight o'clock, the conductor called time, but forgot to specify what tempo was desired. Signor J. L. Sullivan and Mr. Driscoll appeared in a duet which seemed to be in the character of a knock-out. Signor Sullivan's touch was a trifle heavy, and he seems much addicted to forearm action. His performance was, nevertheless, a striking one, and had much power. A great many "rounds" were upon the program, and we are glad to see this old English style of composition coming into favor again.

The art critic of sparring was at first a trifle uneasy, when he saw that he had strayed into a musical soiree; but he soon found that his knowledge came readily into play, and gave the paper the following account:—

Piano-slugging Extraordinary.—Apollo-Orpheus Hall was crowded with a lively audience last night, to see Rafe Joseph knock out a piano in four rounds. Betting on the event was not very lively, and an offer of two to one on the piano found no takers. Precisely at eight o'clock, the master of ceremonies started the proceedings with an orchestral prelude; but this only added to the interest attaching to the main event. Rafe came to the front smiling. He had evidently been sponged off just before the combat, and looked in excellent condition. He at once struck out with his right, and followed it with a terrific left-hander, and managed to get away without a return. He now got in some light work with both hands, and for a short time seemed sparring for wind. A short rally followed; but just as the faint-hearted were beginning to back the piano to the tune of three to one, he caught it a heavy body blow on the left side, and in an instant had it in chancery, and was punishing it severely. Such heavy pounding has rarely been seen in any exhibition. The combat was so evidently in Rafe's favor that we did not stay to see the close. The police arrangements were perfect, no disturbance of any kind taking place among the audience.

And, now, the sporting critic holds himself a musical authority; and the musical critic is avoided as a bad man and a heavy hitter.—*Musical Herald.*